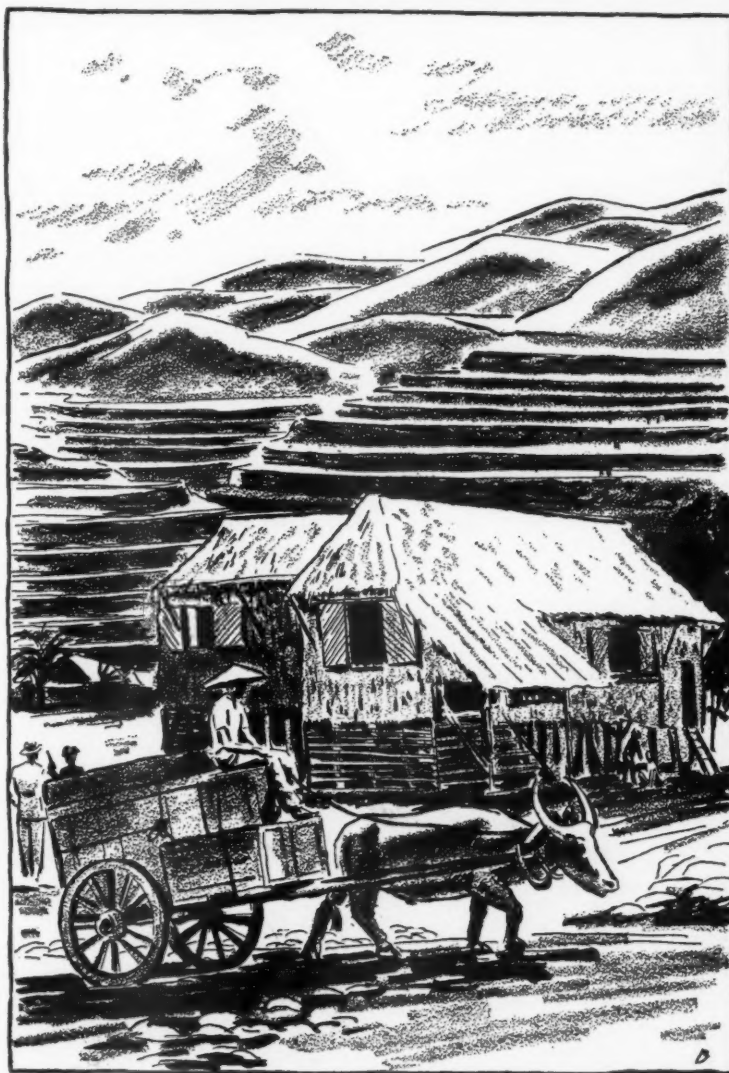


JUNIOR ARTS AND ACTIVITIES



• A Scene in the Philippines •

THE MAGAZINE
FOR THE
ELEMENTARY
TEACHER OF
TODAY

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CREATIVE
ACTIVITY MATERIAL
AND IDEAS FOR
CLASSWORK

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• • • SAND PAINTING • • •

Sand painting is an art long practiced by the Indians, and is having a popular revival by the younger generation. The difference in today's sand painting and that of our Indian artists is that the sand we use is dyed very gay colors, while sand used by the Indians was the natural colored sand found in the desert. Bold, simple designs are most effective for this work.

GLUE: Any good liquid glue will do for sand painting. This glue can be bought at almost any general store or ten cent store. Thin the glue with water until it flows easily with the brush.

If pupils are not old enough to make original drawings, the pictures to be used for sand painting may be traced with a carbon paper on a white cardboard. Or, the picture may be traced with a duplicating pencil or ink. This tracing can then be used as a master sheet. By tracing, a teacher can get many more uses from each design. Parts not desired may be left out or additions may be made when desired. Portions may be taken to add to other designs. The picture can be drawn in outline for sand painting; pictures in wood veneer or metal tapping, and the details may be filled in for wood burning and coloring. The cardboard used should be fairly heavy. If too light, the moisture from the glue will have a tendency to warp the card.

Select one color to be used. Using a small fine-haired brush, paint liberally with glue or cement, the parts of the picture selected for that color. Apply cement liberally, always working up to the line, never away from it. Finish all spots using that color. Pour a liberal quantity of the sand over the wet surface of the picture. Shake the picture back and forth gently in order to work the sand into the cement, then pour the excess sand back into the container. If white spaces or streaks appear, it will mean that you have put on too little cement or

have applied it unevenly. You can remedy this by waiting for the first coat of sand to dry thoroughly, then spread cement over and apply a second coat of sand. Uneven lines caused by cement and sand running beyond the line can be straightened with the tip end of the brush handle or with the point of a knife. Let the first color dry thoroughly before placing another color next to it. Repeat the same process with other colors.

When through using a color, clean up carefully and put it away. This will avoid mixing colors.

After all the required sand colors have been applied, set picture aside to dry.

Remember: Let one color dry before applying a different color next to it.

Wash the brush thoroughly with water each time after using, letting brush dry with a point.

Cement must be thinned with water until it flows easily.

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This year schools throughout the country will be studying South American customs and traditions and will be stressing the good neighbor theme in their activities.

To aid teachers, recreation workers, and club leaders in their search for source material on the folkways and recreation of South American countries, the National Recreation Association has prepared two bulletins:

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A PAN - AMERICAN CARNIVAL

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Dedicated to Joseph Lee, this bulletin is full of suggestions for South American customs and forms of recreation which may readily be adapted for use in programs on playgrounds and at recreation centers the year 'round. Here is an invaluable source of information which everyone planning parties and recreation events with a South American flavor will wish to have.

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Letters

Gentlemen:

I am sure there are many teachers like me who have often felt an urge to write their appreciation of your magazine, but who have neglected writing as I have. It is splendid. I teach art and writing, and the children and I both use it. Our oldest copies are as valuable as our latest.

We especially appreciated the units on South America.

May I suggest some other subjects which we would like to see used?

1. Flags of South America and a short history for each.
2. Central America as you gave us South America.
3. Stress on use of discarded or na-

(Continued on next page)

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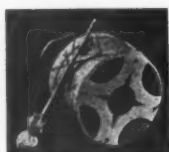
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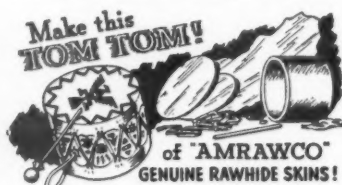
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tural materials. (The papier mache suggestions for December were fine.)

4. Give fewer detailed illustrations for notebook covers and more clever devices like the postman game.

5. Include in each issue a certificate (printed on the page, of course) to be awarded for superior work. One month it might be for reading, another for spelling, etc.

I realize printing space and plates for drawings influence some of these things.

I am enclosing some ideas for the Teacher's Corner.

—Very truly yours,
Arkansas teacher

Thank you so much for that splendid letter. We like to have teachers send suggestions to us.

Please notice the project on page 17 making a figure of Uncle Sam from discarded materials. We have discussed the flag of Panama briefly in this issue. We hope such articles will prove useful.

We appreciate your suggestion about having more "clever devices" in **JUNIOR ARTS AND ACTIVITIES**. We'll try to include more of these in the future.

Gentlemen:

We have received the current issue of **ACTIVITIES ON PARADE** and I, as well as the pupils, am delighted with them. They provide a wealth of art and activity material.

—Yours truly,
Missouri teacher

With each edition we try to make some very definite improvement in the contents of **ACTIVITIES ON PARADE**. Letters like this one show us that we are taking the right direction. Be sure to watch for the big February issue of **ACTIVITIES ON PARADE**.

Dear Editor:

As an elementary teacher I have never found any school magazine quite as helpful as **JUNIOR ARTS AND ACTIVITIES**. I especially like the way in which you present your units—they seem so thorough and you give such excellent suggestions for arts and activities.

—Sincerely yours,
Alabama teacher

The manner in which we present our units has been developed to incorporate the things teachers want to know with the things teachers want to interest their pupils in doing. The success of any unit rests upon the enthusiasm which can be mustered in the children for the activities to be undertaken. With this thought in mind, we try to provide the most interesting and stimulating suggestions for possible activities.

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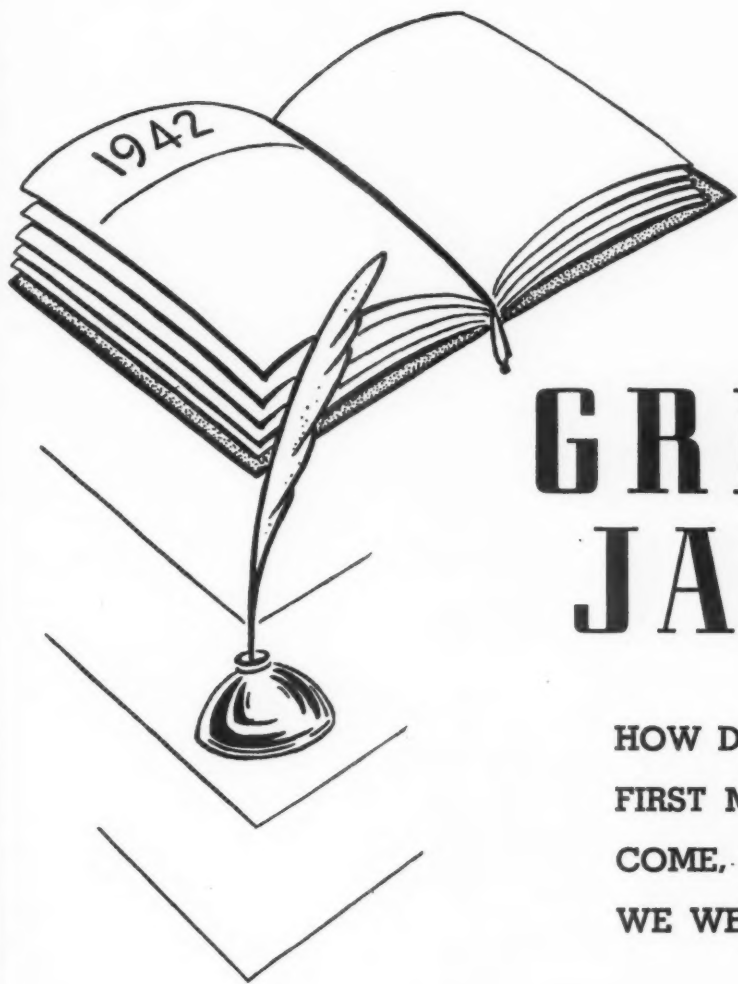
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GREETING JANUARY

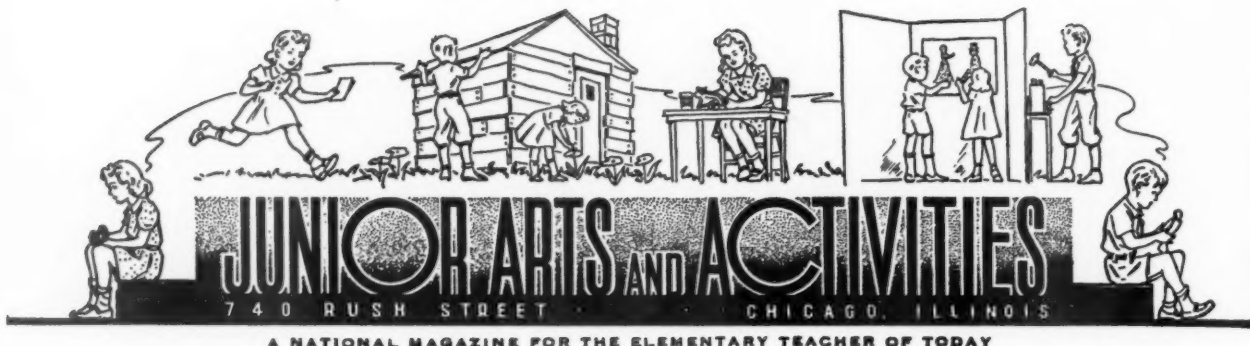
HOW DO YOU DO,
FIRST MONTH OF THE YEAR?
COME, STEP RIGHT IN.
WE WELCOME YOU HERE.

RECORDS ARE GONE
FROM YESTERDAY'S FILE.
WE START IN ANEW
WITH A BRAVE, BRIGHT SMILE.

THIRTY-ONE DAYS
TO KEEP CLEAN AND WHITE,
WE'LL ALL TRY HARD
TO LIVE THEM ARIGHT.

— Clara Emogene Bowen





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NUMBER 5

JANUARY 1942

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WARNING! Don't miss the big February issue and its important
announcement of vital interest to every teacher in America!

★ ★ EDITORIAL ★ ★

GOING FORWARD WITH OUR COUNTRY

The most notable thing in America today is our unity of purpose. Old animosities are forgotten; unimportant matters are pushed aside in our desire to do all in our power to help our country in its struggle against the forces of evil which threaten all of us. We think the following expressions typify that spirit of unity which pervades the American scene. The first was written by Warren D. Fishbaugh, age 11, of Rochester, New York. It was composed for the Children's Corner of Activities on Parade. The second was composed by a man who has been in the service of Uncle Sam for 25 years. He is L. M. Sands, the postman who has delivered mail to Junior Arts and Activities since the first issue was published.

EVERYBODY'S BIT FOR HIS COUNTRY

Most people say, "What can I do for my country in this emergency? I can't help the army, navy, or the air corps; I am too young."

The "bit" everybody can do is to get a book (or album) from his paper boy and put defense stamps in it. Other things which can be done are listed below:

1. Save newspapers and other papers
2. Save water
3. Save on pencils
4. Save on books
5. Save on clothing
6. Save pen points
7. Save needles and pins
8. Learn first aid

Everyone can do his "bit" for his country. If you do some of these things you will be doing your "bit" for your country.

AND FROM OUR POSTMAN

"What is the love of Country for which our flag stands?
It may begin with the love of the land itself.
It is the Pilgrims dying in their first dreadful winter.

The Minute Man standing his ground at Concord Bridge, dying then. It is the army in rags, sick, freezing, starving at Valley Forge—with George Washington.

It is the pioneer who crossed the country and built up new frontiers.

It is Grant and Lee in the strife between the North and South.

Lincoln at Gettysburg.

It is answered by men who would not let the flag die in the dust, who have stood up in every generation to fight for the Old Ideals, and the old rights at the risk of his own life.

The hope of liberty, the hope of justice.

The hope of a land in which we can stand straight without fear.

The land and the people and the flag.

The land that constitutes the people of every race—

The flag — the symbol of what humanity may aspire to. When the wars are over and the barriers down, to these each generation must be dedicated and consecrated anew:

To defend with life itself, if need be.

To show our gratitude for our country we must do more than wave flags and sing. We who live in these United States must remember that if the privileges we enjoy are worth living for they are also worth dying for."

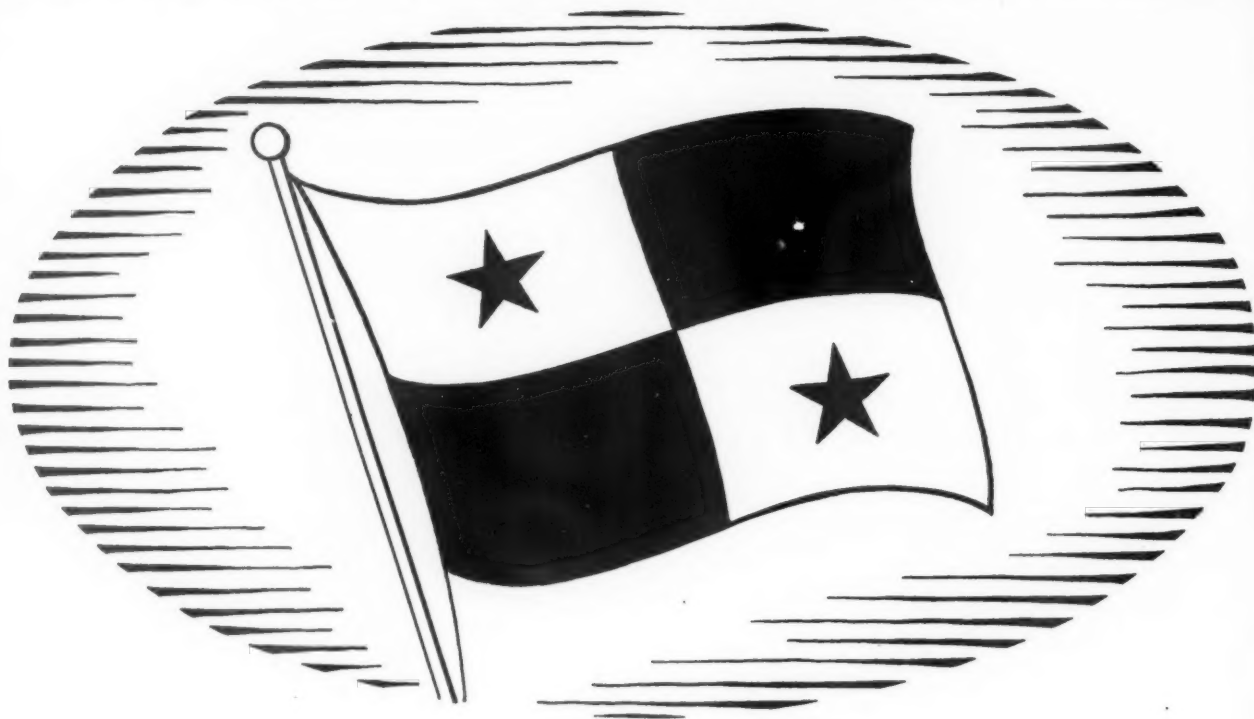
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What more can we add to the wonderful expressions of faith and duty which have been so aptly expressed by these two widely separated Americans? We should dedicate ourselves to the job we have to do; to work toward the common goal; and to lead our pupils to a greater realization of the loyalty and unity that is America.

. . . Editor



KNOW THE FLAGS OF OUR ALLIES



FLAG OF THE REPUBLIC OF PANAMA

In the months to come we are going to hear a great deal about the allies of the United States in its present struggle. With the thought in mind that some of the nations which have pledged themselves to help us are unfamiliar to the boys and girls in our schools we shall present each month under the title "Know the Flags of Our Allies" such material about the flags and other aspects of each country as will be appropriate.

To begin this series we have chosen Panama which, because of its position near the great Panama Canal, becomes an important factor in "fifth column" work directed against the United States and her allies. Panama's expression of unity of purpose with the United States will do much to lessen the danger from these "fifth columnists."

Formerly Panama was a part of the republic of Columbia but, when the Panama Canal was being projected, that government demanded a price much too high for the right of way through the Isthmus of Panama. Fortunately for the United States, the people in the Panama region were dissatisfied with their present status and revolted against

the Colombian government. Having succeeded by a bloodless revolution in setting up their own government, the people of Panama granted to the United States the right to build the Panama Canal.

The flag of Panama consists of four sections. The one in the upper right-hand corner is red; that in the lower left-hand corner is blue. The other two sections are white and each contains a star. The one in the upper left-hand corner is blue; the other is red.

The first flag of Panama was designed by Manuel Amador, Jr. It was made by his mother. The flag of Panama was first flown over the headquarters of the leader of the revolution at the time Panama broke away from Colombia. A duplicate of this first flag flew over the municipal palace. The government of Panama formally adopted it on December 20, 1903.

Inasmuch as the United States did not immediately acquire the territory through which the Panama Canal now runs, the flag of Panama once flew over United States territory and thus it joins the flags of many nations which were once raised in lands now belonging to the United States.

As everyone knows, the United States does not own the land adjacent to the Panama Canal; it has a perpetual lease on this land, however. When America acquired the concession, it paid the government of Panama \$10,000,000 and agreed to pay a yearly sum of \$250,000. However, when the United States went off the gold standard, the yearly amount was raised to \$430,000. This amount represents approximately the value of the original agreement, since the value of the dollar has lessened in the intervening years.

The coat of arms of the Republic of Panama consists of a bird holding a ribbon on which are the words "pro mundi beneficio"—for the benefit of the world. Behind a shield are four draped flags of the republic. The shield is divided into five parts: one representing military power, one showing a spade and trowel, one of the Panama Canal, a cornucopia, and a winged wheel.

The seat of the government of Panama is the city of Panama which is the residence of the president and the meeting place of the congress. The republic is divided into nine provinces each with its own governor.

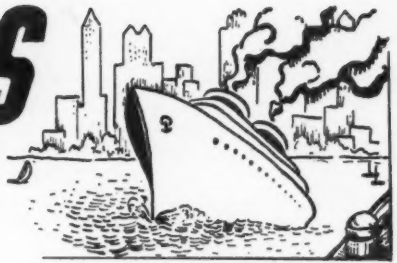


PROGRESS

MAN'S PROGRESS CONTINUES
THROUGH THE AGES

by

HELEN M. WALTERMIRE



• PART TWO •

(This month we resume our units outlining the progress which men have made in various fields of science, communication, and transportation. During the difficult times which lie ahead, it is well to give the children—who must suffer and sacrifice, too—a very definite idea of the benefits and values of the American way of life. That we have made progress in various fields of endeavor is not so important as the fact that we have had the opportunity to make progress and to live unhampered by the artificial restrictions of dictators in some undemocratic governments.

As to the method of procedure in using these units, we think each teacher will be able to incorporate all or part of the ideas hereinafter outlined either in special units on progress or as correlating material in other social science and related units.

However, we do suggest several projects which may be carried out in this connection. The illustrated project ideas we have reproduced on succeeding pages can very nicely be used independently as well as with the units. —Ed.)

PROGRESS IN ROAD BUILDING

Why do we consider roads necessary? That question, presented to a class will evoke a very interesting discussion. A teacher may point out that, when camel caravans were the only means of transportation across the trackless deserts, flourishing cities had developed. And, while it is impossible to transverse a forest in a wheeled vehicle when there is no road, it is not impossible to move a cart or a carriage over the plains even when roads do not exist.

But when we consider the departments of government and warfare, we realize that roads are absolutely necessary. Probably the Romans were the greatest builders of all times. They used their roads to bind their great empire together. Soldiers, supplies, and officials could pass quickly from one place to another by means of the fine Roman roads.

Some of the finest roads in the world are the long roads that cross the great land of China. Many of these high-

ways, also, are very, very old.

The true trail blazers of the American continent were the buffalo. Each year they migrated by the thousands, following beaten paths which were worn smooth by the herds traveling in single file.

Indians used these paths in their overland travels. The earliest hunters, trappers, and traders often followed them. When the railroads were built they sometimes followed the old trails. One long trail called the "Vincennes Trail" ran almost parallel to the route of one of our great modern railroads.

In America, because of the large number of motor vehicles, roads must serve a great many purposes. In cities we need beautiful streets which are wide and well paved. We need durable, strong roads over which motor trucks laden with all sorts of produce may safely pass. Some roads are employed mainly by the trucks and wagons of our rural population; these do not need to be so wide or so strong, but they must be smooth and they must be usable in all sorts of weather. Highways, especially in summer, are crowded with Americans traveling from one distant part of the country to another. Because of this, there must be roads with few intersections, straight roads or roads with well-banked curves.

There are many types of roads used in the United States. These roads serve the purposes outlined above. Some roads are surfaced with gravel and then oiled; some macadam roads are still in use; brick surfaced roads are to be found in many parts of the country; and concrete or cement roads are now being used for main highways.

Besides having useful roads, well built and safe, Americans like to have roads which take them through the beautiful sections of our country. Along America's long and beautiful coast line are highways to meet the needs of a people who love their country and who want to know it better.

The Indians made many trails of their own from one village to another or as "portage paths" from one navigable

stream to another. One of the most noted portage paths in America was that connecting the headwaters of the Chicago and the Illinois Rivers.

In the early days, travel by water was always preferred to overland travel. The first roads were almost impossible to use in certain seasons of the year. Subsequently, the idea developed of building plank roads or corduroy roads between certain important points and this type of road was found useful for many years.

In 1780 George Washington projected the first national highway. This was the Cumberland Road extending, in 1819, as far west as Vandalia, Illinois. It made possible the disposal of public lands in the West and immeasurably aided in the development of our country.

John McAdam, a Scotsman, perfected the process by which many roads are now built. The type of road is called "macadam" in honor of him. These roads are built in many sections of the country where the expense of cement highways makes them impractical.

Today our engineers are planning highways hundreds of miles long and fifty feet wide to care for the traffic of the future.

PROGRESS IN BUILDING OF RAILROADS

At first man walked or ran from place to place, but, being in a hurry, he soon discovered that animals could carry him more rapidly. After many, many years, the wheel was invented and crude carts were made. Beautiful carriages and coaches, built to carry passengers, came centuries later.

These modes of travel were both uncomfortable and inconvenient. Horses and other animals tired and had to be used in relays for long trips. People traveled little in those days and men knew only the little world around their doors.

Finally, James Watt, a clever Scotsman, improved the steam engine until people began to ask if it would not move a carriage. Many men attempted to make these first steam engines practical

for moving vehicles.

At last, in 1814, George Stephenson built the first locomotive which ran on rails. The first railroad was opened in 1825. This train had twenty-two wagons filled with passengers and twelve loaded with coal and flour. The first nine-mile trip was made in sixty-five minutes.

At that time many people still did not believe that railroads would ever prove a good solution to the problem of rapid, comfortable land transportation. They certainly were not comfortable: passengers were jolted and bounced and sometimes even injured when the iron bands of the rails curled and came up through the floor of the coach. The trains were not very clean because of the large quantities of soot which came into the coaches. The passengers even had to put out fires started by sparks from the wood-burning locomotives.

One doubting Thomas said, "Railroads will set the whole world gadding. Twenty miles an hour — whew! No apprentice boy will stay at his work. It will encourage flightiness of intellect. Barrels of pork, flour, and coal used to slow travel will be whisked about like comets. Beasts of burden are more according to the Scriptures, anyway. None of your hoppity-skip and jump whimsies for me!"

In America, Peter Cooper built a little engine which he called the "Tom Thumb." There was a race staged between a big gray horse and this little engine. The horse won! However, the "Tom Thumb" was the first American locomotive to haul passengers.

For one hundred years these locomotives have been improved. Accommodations for passengers have also been perfected. The railroads haul huge quantities of freight and many thousands of passengers each year.

Not so long ago it was discovered that the Diesel-powered electric locomotives were much better than the steam engines. Accordingly many of the modern "streamlined" trains are powered by Diesel motors. These motors can haul a train across the country, ordinarily, at a speed of over 80 miles an hour. Sometimes they travel more than 100 miles an hour!

Probably no one factor had such a far-reaching effect in bringing America into the great, unified nation that it is than the railroads. They were not an unmixed blessing, however, for because of them battles with Indians were fought and many people lost their lives in the construction of the railroads.

Perhaps boys and girls will be in-

terested, and surely they will have a better basis for an understanding of the railroad, if a bit of the detail of the principles upon which locomotives operate are given. Because these principles are simple and can easily be demonstrated, they make excellent material for a science class in correlation with the study of progress in the railroads.

Long before it was considered possible to transport things by means of the steam engine, this machine was employed to do various industrial tasks. Steam from a tank of water, heated usually by a wood fire in the early days, is forced into a chamber or cylinder. This cylinder also contains a piston, a flat piece of metal with a piston rod connected to it. The piston rod is attached to a connecting rod outside the cylinder. Now when the steam is let into the cylinder it pushes the piston up. This forces the connecting rod to move and, since the connecting rod "connects" with a belt or a pump, that object can be made to move. The steam is again let into the cylinder, it pushes the piston and the connecting rod, and continues to do so at a great speed.

That is the principle of the steam engine.

For many years there was a theory that such an engine could be connected to wheels so that it could move over land. When George Stephenson first made his locomotive, he made some important changes. He invented the smokestack whereby the steam could escape; and he made the boiler, instead of being one large tank in which water took a long time to become hot enough to make steam, into long tubes so that the water will heat fast and produce greater quantities of steam. Once these basic necessities were incorporated in the steam engine, the groundwork had been laid for successful railroad locomotives.

But the first trains, especially in America, were tiny, crude things. They traveled slowly. But they were essentially the same as our modern steam trains. Of course, electric and Diesel-powered trains operate on different principles.

Trains carry passengers all over our United States but that is not their most important function. Each year they carry millions of tons of freight. Products which never could be used and enjoyed by many people because of the great distances between places where they were obtained and the markets are now available to everyone.

Were it not for the railroads, people in New York would never be able to enjoy the delicious oranges and other

citrus fruit grown in California, Texas, and Florida. People in the Middle West would have to heat their homes with wood or some other fuel instead of coal, if the railroads did not bring that commodity from the coal fields of the Appalachian Mountains.

PROGRESS IN TOOL MAKING

Probably the greatest inventor of all was the one who held a piece of sharp rock in his hand and first conceived the idea of using it for a fist hatchet. Even the savage felt the need of tools and after the discovery of flint we find the first crude hammers, axes, chisels, scrapers, drills, and even saws being invented.

Stone tools improved slowly but with the coming of the Bronze Age we know that men created the first really fine tools with which to work. In early Egypt, Crete and Greece the level, square, compass, file, saw, hammer, punch, and drill were used by boat builders, furniture makers, and carpenters.

The tools of the Iron Age were so perfected that many of them closely resemble the tools with which you and I are familiar. The ancient Romans had discovered the lathe and a method of sharpening their tools by using a grindstone.

During the Middle Ages in Europe tools were so fine that the work of the craftsmen who used them is still admired today. In Germany, France, and Holland these highly skilled workmen used the square saw, the brace and bit, and they improved in form many of the old types of tools.

With the coming of steel, the cutting edges of tools have been improved. Our finest modern tools are made of steel. Electricity has now taken much of the drudgery out of building. We have power-driven tools for almost every type of work. It is indeed progress when one remembers how men built the first dugout canoes by scraping with a stone. Have you ever paused to watch an electric welder at work on a giant steamship of today?

Tools in themselves are very prosaic and uninteresting until one realizes that they are the bases for all industry, science, commerce, agriculture, and even culture. With the exception of philosophy and poetry, the arts depend upon tools for the means to express the great ideas of man. It is generally conceded that the inventions which our ancestors made—the hatchet, the flint arrow, the wheel—are the greatest of all time because they, unlike the modern inventor, did not have the background of achievement upon which to base their ideas and prove their experiments.

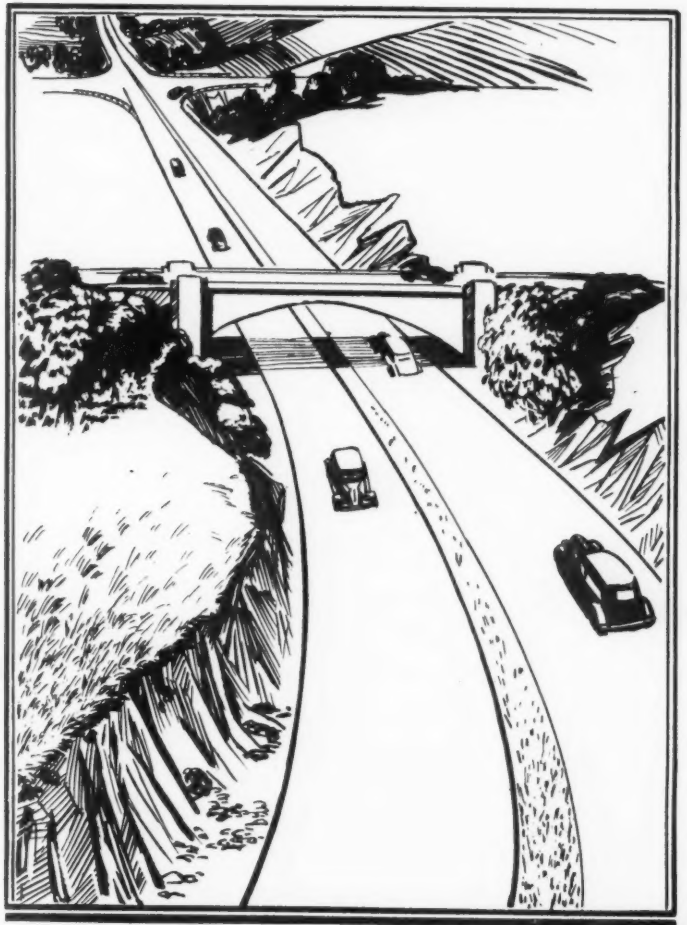
ROAD BUILDING

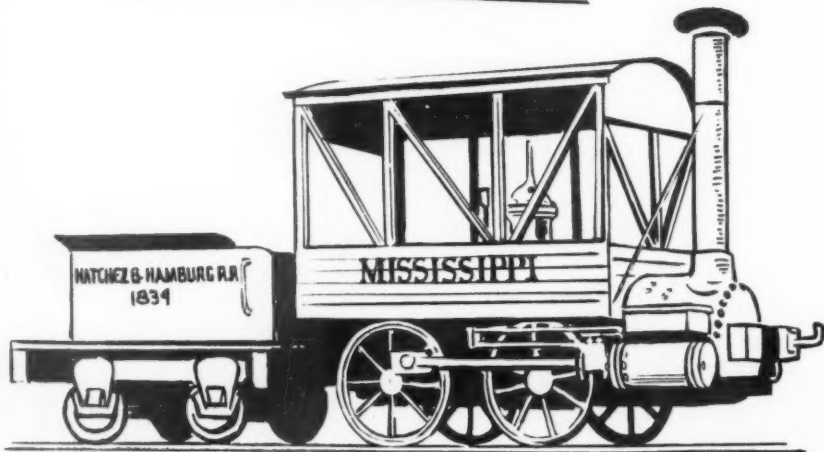
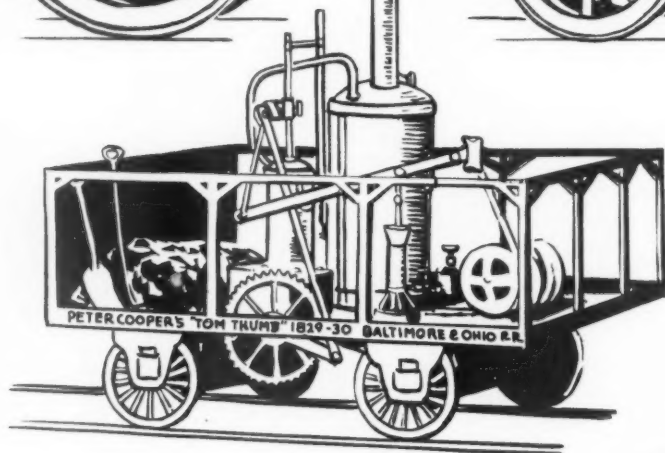
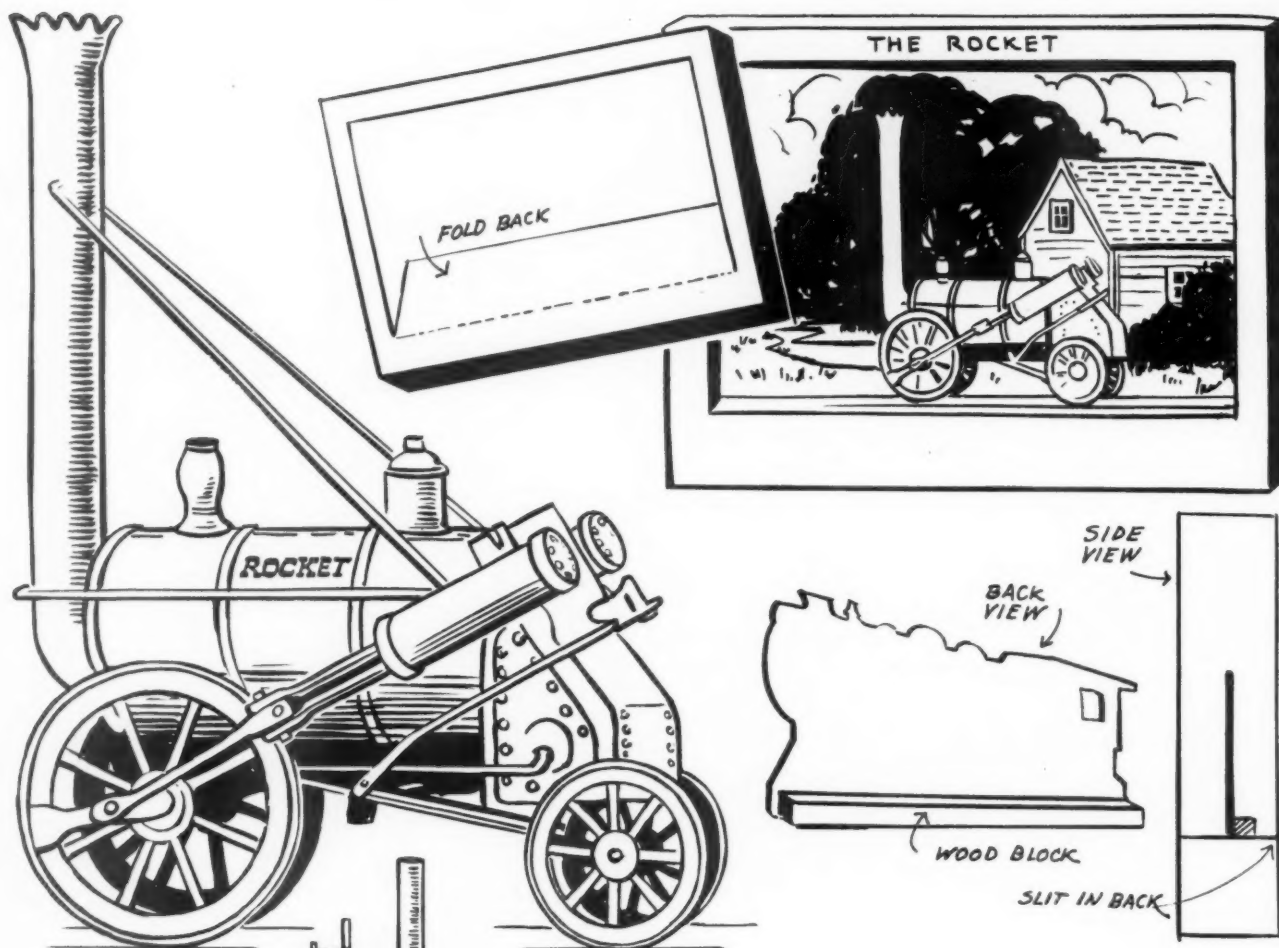
The story of the progress which has been made in road building is a very wonderful one. When the only roads in America were the trails of the Indians, in Europe and in Asia there were mighty roads built by the Romans and the Chinese.

Make a notebook containing all the information you can gather about roads. Be sure to have stories about the Roman roads as well as pictures of them.

Show how roads developed in the United States: animal trail, Indian trail and saddle path, wagon trail, dirt roads, gravel road, and finally the modern cement highway.

A picture such as the one shown below will make an excellent cover design for your notebook. If you stress the older roads in your notebook, make lettering which suggests something old-fashioned; if you tell a great deal about new types of roads, letter your title in the modern manner.





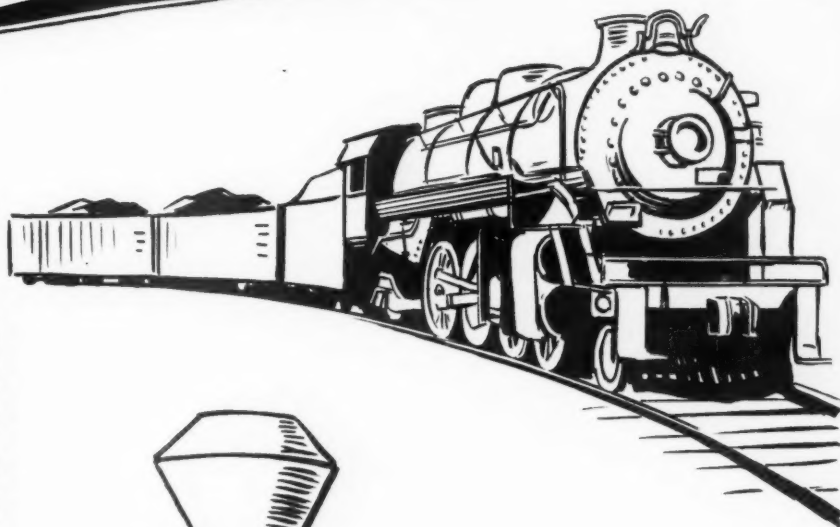
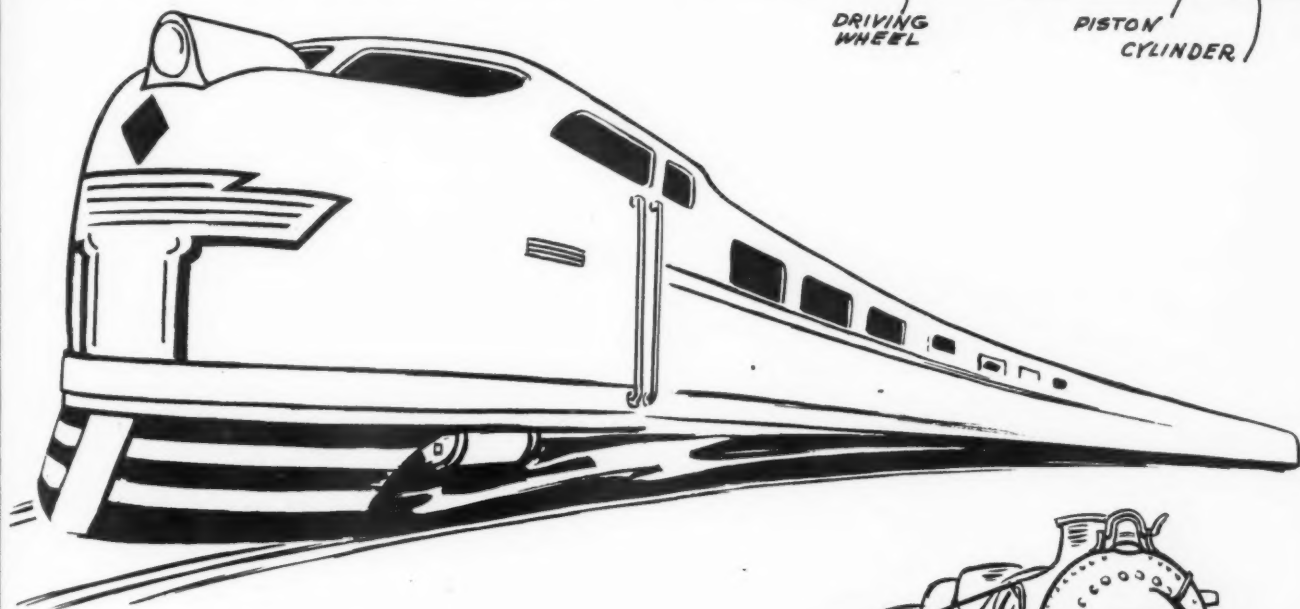
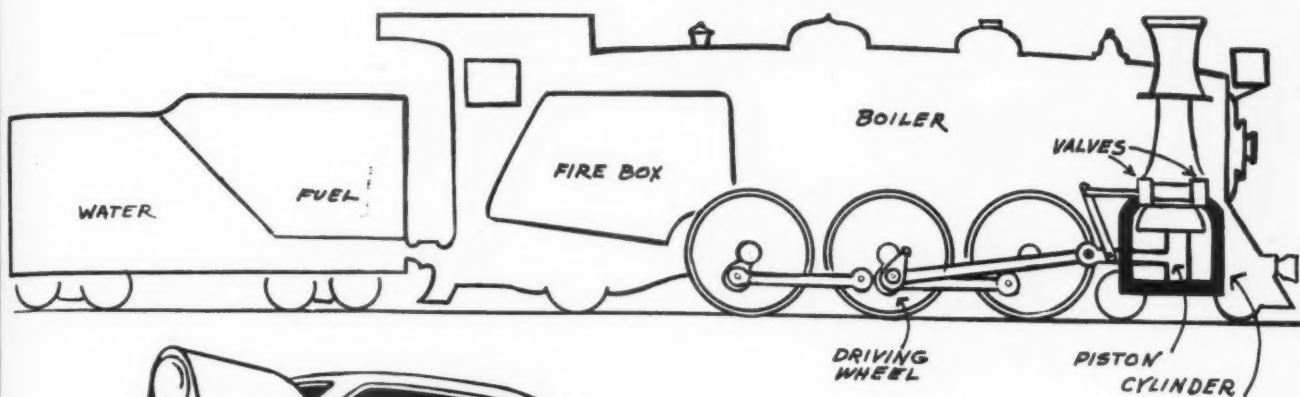
The MARVEL of RAILROADS

When the first steam locomotive was used, people generally did not believe that it was the solution to their problems of swift and comfortable transportation. How wrong they were! Today giant steam and electrically powered locomotives carry freight and passengers in all parts of the world.

Since in the United States railroads were almost directly responsible for the remarkable expansion of our great country, a study of progress in railroads will be a study in the development of America. To aid in this study, we have designed this project of dioramas.

First of all, each boy and girl will make an individual diorama. He may choose any type of train. Look at the different trains shown on these pages. We have illustrated trains from the first locomotive to the modern streamliner.

To make the diorama, he will take two pieces of cardboard of the same size. On one piece he will mark off an inner rectangle and cut along the top and the two sides. The bottom will be bent so that the piece of cardboard will form the bottom of the diorama platform. The second piece of cardboard

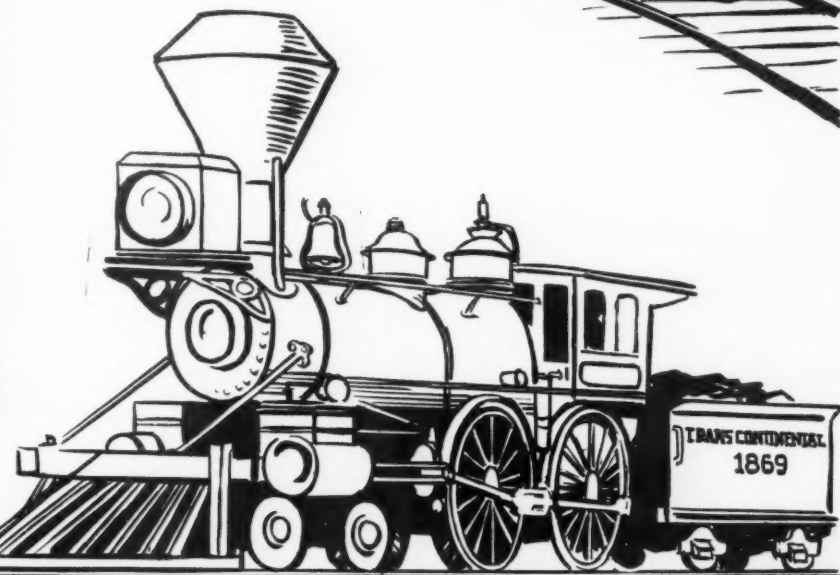


should be slit so that the bottom can fit into it and be held secure. If desired, a third piece of cardboard may be inserted $\frac{1}{2}$ inch from the top of the frame on the inside of it thus providing a roof.

Before putting the back and front pieces of the diorama background together, it will be well to sketch and paint a design on the back section to provide a suitable atmosphere for the train model. If a modern streamliner is the chosen train, the background may be a city with skyscrapers and airplanes. If a steam engine of the type used in the Civil War days is used, the background might be Union and Confederate camps. The earliest type of engine will need a background showing, perhaps, the Erie Canal which was so important in the early days.

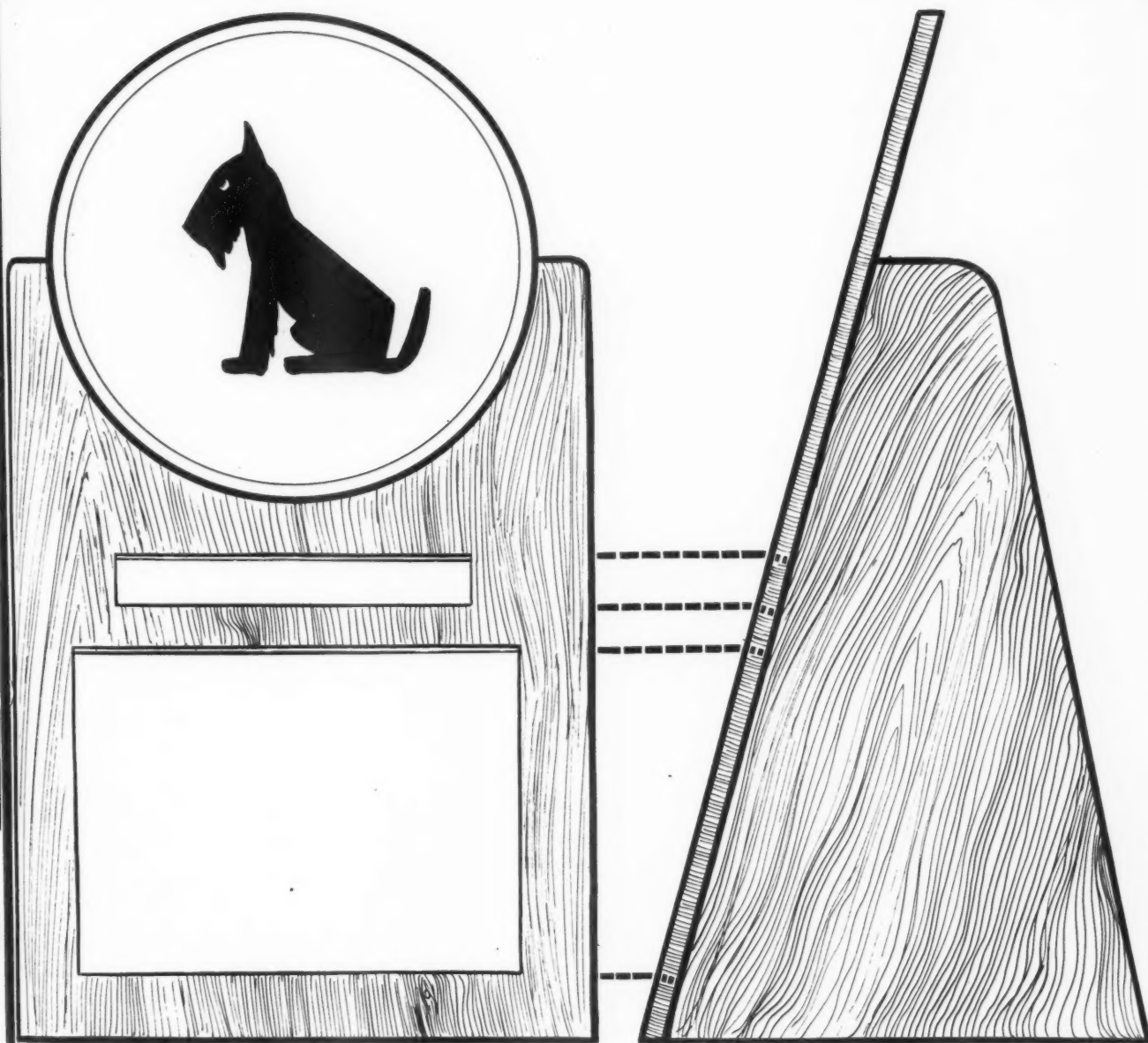
After the background has been completed, sketch and color the chosen train, mount it, and attach a small block of wood to the back of the base. This will permit the train model to stand firmly on the floor of the structure.

Decorate the sides of the diorama with suitable designs and letter **PROGRESS IN RAILROADS** across the top. The entire class may have an exhibit of the dioramas made by each pupil.





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A CALENDAR

JANUARY WOODWORKING PROJECT

To make this calendar for 1942, the following materials are needed: wood from cigar boxes, picture suitable for decorating the calendar, twelve cards with the months, days, etc., enumerated.

The front of the calendar is the top of a cigar box. With a scroll saw, cut away the top so that the semi-circle remains; cut a place for the month and one for the calendar proper. Cut two pieces of wood in the shape shown at the upper right. Measure two additional pieces $\frac{1}{4}$ inch smaller at the top and bottom. Attach one large and one smaller piece in the manner shown at the right. This forms a slot for the calendar.

Paint a circle at the top of the calendar, paste the picture, and shellac the front of the finished calendar.



HELPING UNCLE SAM WITH THRIFT

In times like these, one realizes, perhaps with a shock, that there are other meanings to the word thrift. It means not only saving money (although that is always important); it means conserving time, materials, energy; it means using wisely, after forethought, such materials, time, and energy as will produce the greatest benefits in the most economical way.

There never has been a time when saving, thrift, conservation were so necessary as they are today. Our national efforts and energies must be directed toward one goal and that fact, in turn, will guide all our "non-essential" activities. In the past thrift has meant merely the saving of money. As such it did not capture and hold the interest of younger children. In its newer and broader sense of using materials properly, it can be developed into a most successful and imaginative project in any classroom. Probably the best theme for a thrift unit as carried out in the primary grades will be "Helping Uncle Sam With Thrift—Getting the Most Out of What You Have."

It may be well to emphasize to teachers that they are going to be affected by the necessities of our emergency economy. Already there is a shortage of some basic craft materials and the situation will very probably not improve in the near future. On the other hand, this is a wonderful opportunity for a teacher to demonstrate her resourcefulness in developing crafts using discarded materials. One of the projects we have illustrated in connection with this unit employs discarded materials to make a very attractive figure of Uncle Sam.

How to present these thrift ideas to primary-age pupils in such a way that their importance will be at least partially grasped, and that the children will form habits of constructive thrift and conservation is the basic problem, once the need for such a program has been established.

APPROACH

Point out to the children, insofar as they are able to understand, the restrictions which the current situation place upon them. The children will probably have noticed some of these things at home or heard their parents speak about them. A lively discussion will ensue with some opportunity along the line for the teacher to say, "Well, don't you think we can help, too?"

When the children have assented and want to know how they can help, the

A TIMELY SOCIAL STUDIES UNIT FOR THE PRIMARY GRADES by ANN OBERHAUSER

teacher should point out that they cannot give sums of money or join the army and navy but that by doing little things—by being thrifty—they can be of great help to their country. She can list on the blackboard the things the children have talked about in the course of their discussion. These may be something like this:

We all must help Uncle Sam.

Many things are needed to help him.

He needs paper, iron and other metals.

We must use the metal things that we have carefully.

We must try to save in other ways.

If we save money we can buy defense savings stamps.

This helps our country.

We shall learn about other ways to save.

DEVELOPMENT

Begin a campaign by finding out what things in classroom use can be conserved or saved.

I. Paper

A. Uses of paper

1. Writing
2. Drawing
3. Wrapping
4. Packing

B. Ways to save paper

1. Writing carefully
2. Using both sides of the paper
3. Not tearing waste paper and other materials into bits before putting them in the wastepaper basket.

4. Gathering waste paper, magazines, newspapers, wrapping paper, corrugated, and other used papers and selling them. Note: The government is especially encouraging this practice at this time and, although some schools may have previously made decisions against such collections, it is believed that their policies may be changed in view of the national emergency. Incidentally, children become very enthusiastic over such a project as a paper gathering one.

II. Books and School Materials

A. Made from paper and other materials essential to defense

1. Must last a long time

2. Can be used very much and still kept in good condition if care and caution be used in handling them.

III. Clothes

A. Materials from which clothes are made require processing — children should learn that all available production facilities are going into the manufacture of vital supplies, therefore, clothes must be made to last longer.

B. How to make clothes last longer

IV. Neatness
This discussion and treatment will lead to neatness. Children will learn that neatness saves paper, clothing, books, and materials. It will save energy and all other things necessary to true thrift.

A. Neatness in play is most important

B. Neatness in work

C. Neatness in personal appearance

V. Saving time

This is one of the most important thrift habits to be learned—using time wisely. It may be trite to say so, but a wise use of time permits finishing uninteresting tasks as quickly as possible and promotes a fuller enjoyment of the more pleasurable things of life.

Try this experiment during the thrift unit: each child will have some task to perform. At its proper completion (it will not do to encourage haste or slipshod methods) he may use the time to read books from the class library or do anything which will not seriously interrupt class discipline and routine.

VI. Saving Money

Even the smallest children should know the benefits of this habit. It is easy to encourage systematic savings but a teacher must be thoroughly familiar with her class before suggesting a class bank. However, children will want to buy defense savings stamps and this practice has been encouraged by ACTIVITIES ON PARADE in awarding these as prizes.

ACTIVITIES

Each member of the class should have a thrift chart. On this chart will be listed savings in time, money for defense savings stamps, material, clothing, old newspapers and other paper, etc. When a child, for example, has brought or saved a standard-sized bundle of newspapers, he may check a square opposite that item (see page 15 for Thrift Chart). Weekly entries may be made on the chart. Neatness of school desk may also be included in this thrift chart since that also promotes true thrift.

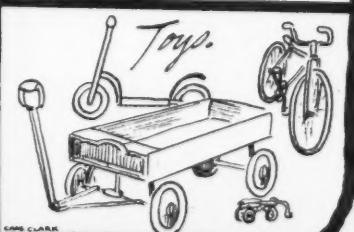
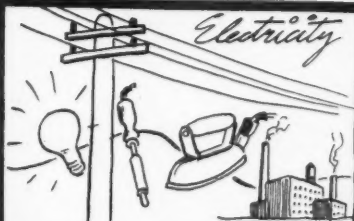
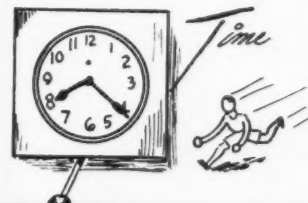
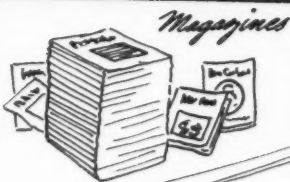
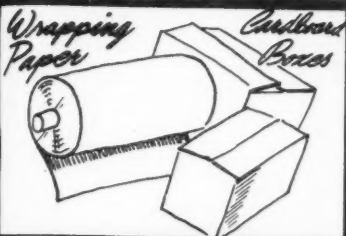
(Continued on page 48)

SAVE
FOR
DEFENSE



Thrift Chart

CONSERVE
FOR
DEFENSE





SAVE
FOR
DEFENSE STAMPS

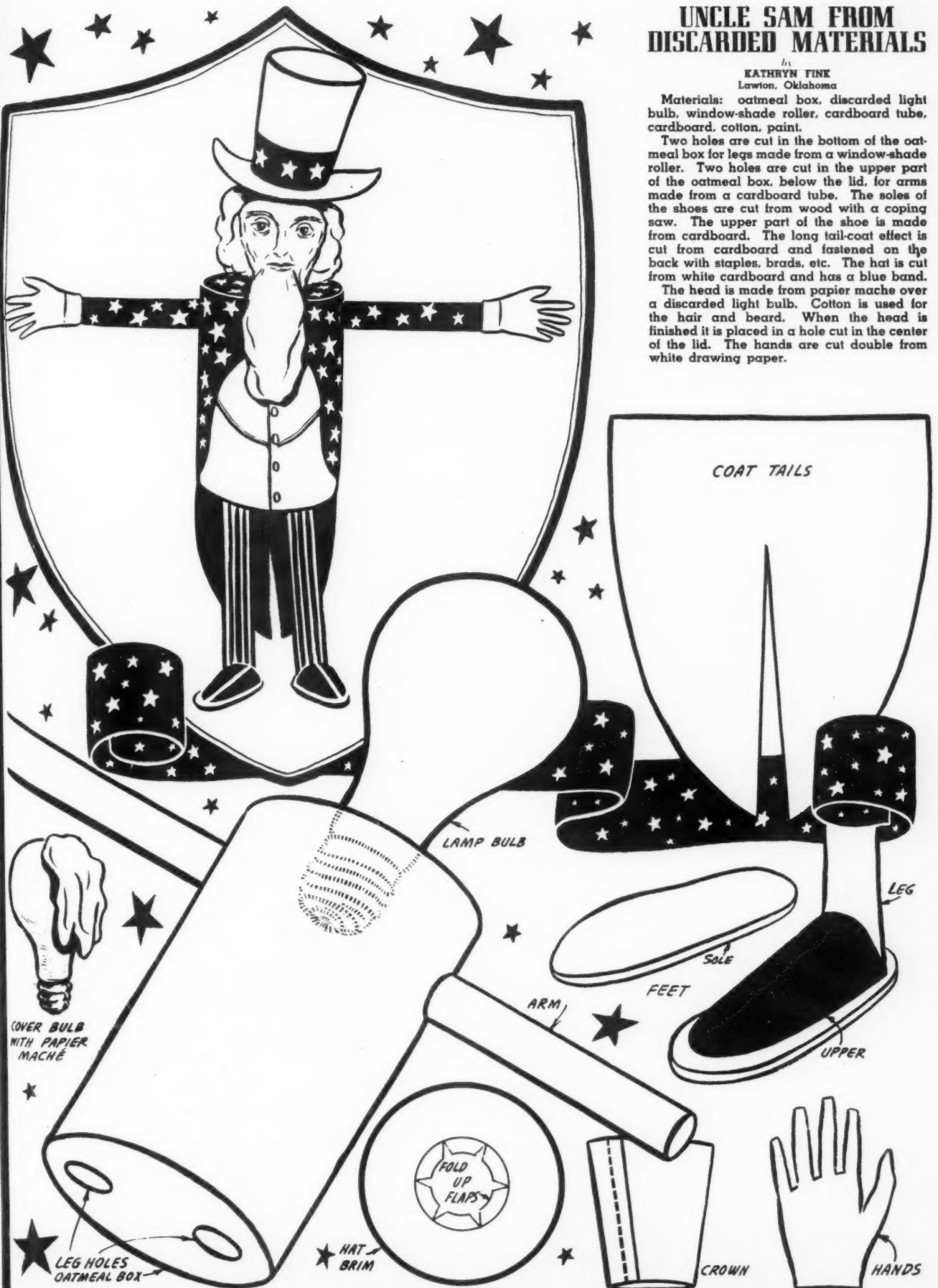
UNCLE SAM FROM DISCARDED MATERIALS

by
KATHRYN FINK
Lawton, Oklahoma

Materials: oatmeal box, discarded light bulb, window-shade roller, cardboard tube, cardboard, cotton, paint.

Two holes are cut in the bottom of the oatmeal box for legs made from a window-shade roller. Two holes are cut in the upper part of the oatmeal box, below the lid, for arms made from a cardboard tube. The soles of the shoes are cut from wood with a coping saw. The upper part of the shoe is made from cardboard. The long tail-coat effect is cut from cardboard and fastened on the back with staples, brads, etc. The hat is cut from white cardboard and has a blue band.

The head is made from papier mache over a discarded light bulb. Cotton is used for the hair and beard. When the head is finished it is placed in a hole cut in the center of the lid. The hands are cut double from white drawing paper.



The arts, music among them, are an outgrowth of the society in which they develop. They represent the ideals and attitudes of the people who produce them—both the individual creator and the group whom he wishes to please. Consequently much valuable information about a race or a nationality at a certain period may be secured from its arts. How shall the teacher combine the two in her overcrowded curriculum? One method is to make cross references in class. That unites the social and artistic values in the students' minds.

If the social studies teacher includes music among the social arts, she may expect certain benefits:

(1) A better understanding of the spirit of the people studied. Every child may observe that the nation which produced "Comin' Through the Rye" differed from the one who created "All Through the Night."

(2) A better understanding of the effect of climate as well as of physical and social opportunities for development upon the attitudes of a people. Contrast "Finiculi Finicula" with "The Volga Boatmen," for example.

(3) A point of departure upon which to base future social comparisons.

(4) A greater enthusiasm on the part of musical children who are not much interested in social studies.

(5) A broadened cultural knowledge of a certain people or period.

(6) Responsiveness and retention possible only when all avenues of approach—ear, eye, and manual stimuli—have been utilized.

If the social studies teacher is also music teacher, she will find many opportunities to correlate both activities. If she has asked the music supervisor to assist her, the following points will benefit both classes:

(1) She should inform the music teacher in advance, of her plans. If a music teacher knows that a group is studying a certain unit, she can organize her plans and material so as to present folk games and dances as well as folk songs during that time. She also may have phonograph records that present new impressions of the region studied.

(2) She might mention to the class that music pertaining to this unit will be presented in music class.

(3) She should limit her comments on the music to the general and social aspects. The music teacher should provide specific information.

(4) She should hold the student responsible for the general facts pertaining to the music and musicians studied, such as the most famous composers,

CORRELATING MUSIC WITH THE SOCIAL STUDIES

by

LOUISE B. W. WOEPPEL

Supervisor of Music, Ralston, Nebraska

and so on. In a system in which the music teacher gives tests, the latter may prefer to check this data.

(5) She should explain to the music teacher what phases of the arts she wishes to have presented with the unit. In some studies of ancient India, for example, the instruments might be studied; in other classes, the choral music might be a better correlative.

(6) She should bear in mind that the music teacher will not be able to devote all her class time to study of this sort. In music, as in other subjects, certain materials must be presented and certain theory mastered, if possible, at a specified level.

An example of a unit, planned to correlate all the school activities, is given below. Although intended for an upper-grade group, it might be used in some intermediate grades with suitable omissions and simplifications.

A UNIT ON STEPHEN FOSTER AMERICAN COMPOSER

A few hints to the teacher may simplify this project:

(1) Teach or sing some of the songs before other material is introduced. Most children know and like Foster's music.

(2) Assemble your source material in advance. This may include costumes of the period in which Foster lived; facsimiles of the printing in vogue then; pictures and large maps of the "deep South." If you have no good, simple biography of Foster, you may need to borrow a library book and ask some child to read it and prepare a simple book review. If anyone in the community has costumes or antiques of that period, he may be willing to loan them to the school or bring them and discuss them with the group. If possible, ferret out all such assets in advance, as it may help you determine the scope and the direction of your project.

(3) Plan, if possible, to program the activity at its conclusion. It will give point to many of the suggested activities.

SOCIAL STUDIES

Discover from reference books, encyclopedias, geographies, and histories how the people lived in the early 19th century.

What were their customs?

What did they do for amusement?

What activities supplied their incomes?

How did they travel?

ENGLISH (Written)

Write:

A short story of Foster's life.

A short skit or dialogue suitable for a minstrel show. It might be in dialect.

A one-act melodrama, suitable for a "showboat" performance.

Criticisms or reviews of the above skits and dramas, as they might have appeared in the papers of that time.

ENGLISH (Oral)

Study southern dialect and Negro dialect for minstrel shows and dramas.

Practice exaggerated inflections for melodramas.

Dramatize incidents in Foster's life (how he and a friend pored over a map hunting for the name of a river suitable for a song and finally selected "Suwannee").

LITERATURE

Compare material used in minstrel shows and melodramas with works by Lowell, Whitman, Melville, Emerson, Longfellow, Bret Harte, Poe, Alcott, Mark Twain.

ART APPRECIATION

Study and compare pictures by Inness, W. M. Hunt, Kensett, LaFarge, Gifford, Whistler, Wyant, Sargent.

How do these differ from the pictures in England painted during that period? In what ways do modern paintings differ?

ART (Creative)

Letter advertisements for minstrel shows or a "showboat" entertainment.

Make posters of clothing suitable for such entertainments.

Construct, out of wrapping paper or similar cheap material, suitable sides and backdrops for a show.

Draw pictures of the clothing worn by people of that period.

From crepe paper, lining, or other available materials make the costumes needed for the show.

Experiment with various means of makeup for the "blackface" and "melodramatic" shows.

PHYSICAL EDUCATION

Practice the social dances of the period. If there are any youngsters who can tap-dance, ask them to work up a buck-and-wing or similar dance.

MUSIC (for the entire group)

Adapt the songs to the group. If

(Continued on page 45)



STEPHEN FOSTER'S AMERICA

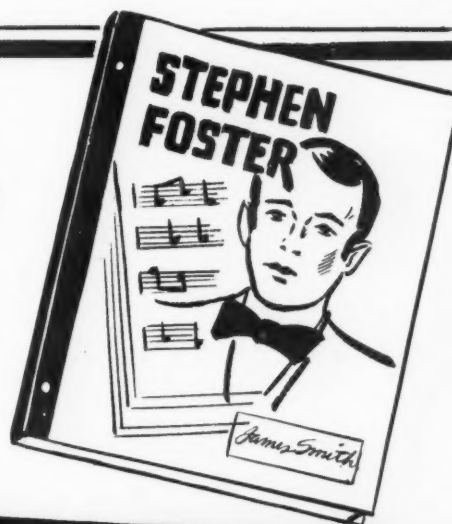
In connection with a unit on Stephen Foster, boys and girls will want to keep notebooks about life in America when Stephen Foster was writing his lovely melodies.

Probably the most important part of that life was travel on the rivers of America—particularly the Mississippi. Collect pictures of that great river and of the types of boats which traveled upon it. There are barges, the old-fashioned side-wheelers, showboats, and many others.

Minstrel shows were popular forms of entertainment in Foster's day. Try to find copies of minstrel songs and other information about minstrels.

Melodramas with black villains and poor little homeless children delighted audiences in Stephen Foster's time.

Collect pictures of costumes and home interiors during this period. Gather all information into a notebook: Stephen Foster's America.



AMERICA'S MASTER of SONG

Stephen Collins Foster was born July 4, 1826, in Pittsburgh, Pennsylvania. He was educated in Jefferson College where his father wished him to learn bookkeeping. But Stephen's mind was more on music and song than on business so he decided to adopt song writing as his career.

Stephen Foster was probably the greatest song writer that America ever produced. He wrote Negro songs and ballads with equal success. His songs will ever live in the hearts of all Americans for they so typify the spirit of the people of the United States.

Some of his most famous songs are: "Old Black Joe," "Oh, Susanna," "Come Where My Love Lies Dreaming," "I Dream of Jeanie With the Light Brown Hair," "Old Folks at Home," and "My Old Kentucky Home."

Stephen Foster died in New York in 1864.



STEPHEN FOSTER



• LET'S ALL MAKE MUSIC •

Creative music is possible and enjoyable. To begin with, the teacher can go from the known to the unknown. She may call the children's attention to a little song, say one of sixteen measures, in their song books. This may be an observation lesson; the children note the verse, the name, the swing of the song, and how the composer arrived at deciding how many measures there would be and what kind of notes the song should have. Finally, lead the class in a discussion of how the song may have come to be written.

When you as the teacher ask, "Shall we try to write a song?" you will be greeted with a spontaneous and enthusiastic affirmative. Or, perhaps, some child will suggest, "Let's write a song!" before you can say it.

Then the first thing to do is find a suitable title. A number of titles may be suggested and written on the blackboard. Then choose the one the class thinks is best. List words pertaining to the title and words that rhyme.

Now the children will give sentences about the title. These are rearranged to make a verse that sounds as it should. Here is a little song-poem written by a third-grade class.

A PENNY SAVED

Penny, penny, how you shine!
Ten of you will make a dime.
How I love to hear you clank.
As I drop you in my bank.
This little poem can be scanned read-

Eloise J. Jensen, teacher

Creative Music

by

ELOISE J. JENSEN
Torrington, Wyoming

ily to see where the measures will be and how many measures there will be to a line. The children love to do this type of scanning and will soon be trying it on all the poems they encounter.

"Penny, penny, how you shine!" You can count four measures to a line and sixteen measures for a complete melody. For the melody 2/4 time is indicated by the "swing" — the accents in each measure. For example: pen - ny requires one accented beat and one unaccented beat.

For the first attempt at creative music I have found it best to choose the key of C. After placing the lines of the staff on the blackboard and the words beneath them, the children will decide whether they want it to go up-or down, and on what note to start. Play each measure as you go along so that the boys and girls can tell if it sounds well. If it doesn't, the class will find some other phrase to use in its stead. Some children (my own group had had piano lessons and knew the tonic triad and

chord and the dominant 7th chord) will try to fit in chords in the left hand so the little piece can be played with both hands. All children enjoy playing and singing their own pieces. Later they decided how they wanted to use it for their rhythm band. I have indicated on the music exactly how they worked it out and used it on a program! Each child designed, in art class, a cover design descriptive of their song.

Here is a list of titles which are inspirational and unusual:

Breakfast on the Range
The Coyote on the Hill
Our Band
High in the Swing
The Wishing Gate

Save all of these little verses and songs for your music exhibit during music week. If you do not have rhythm-band instruments, the children will enjoy making some of their own. First make rhythm sticks about twelve inches long and about twice the size (in diameter) of a pencil. They should be painted a vivid color, preferably red. Wood blocks to clap together can easily be made and decorated. Triangles can be made of heavy wire.

If your class writes enough songs, have a special program of your own compositions. It will be most unusual and the mothers and friends of your boys and girls will enjoy it. The children also love to design their own programs and covers for them.

A Penny Saved Words and music by Grade 3

Pen-ny, Pen-ny, how you shine! Ten of you will make a dime.

Rhythm Sticks down and cross one two
Instruments Wood Blocks clap on count of one.

How I love to hear you clank, when I drop you in my Bank.

Triangles Δ

Beat as indicated.

All instruments together

The Fox

A FUR-BEARING ANIMAL

One of the most widely distributed of all animals is the fox — a close relative of the dog and the wolf. Because the fox is a very intelligent animal, it is hard to capture and, therefore, hunting foxes is considered great sport.

There are four more or less common types of foxes: the red fox, the cross fox, the silver fox, and the blue fox. The red fox is found both in Europe and in America, the only difference is that the American type is slightly larger. The fur of this fox is a reddish brown. The cross fox is part red and part black and white. The silver fox, whose pelt is especially valuable for fur, has been developed from the cross fox.

In the arctic regions lives the blue fox, probably the most valuable of all.

Recently the practice of growing silver foxes on farms has proved successful.



THE PACIFIC

• CURRENT EVENTS AND MAP STUDY •

(SEE PAGES 24 AND 25 FOR MAP)

With the United States at war, the conflict which has been raging since 1939 can no longer be dismissed in curriculum planning. Children have a right to discuss and learn the importance of events now taking place since it is they who must pay the price of the elders' follies.

Heretofore, teachers have directed their efforts toward showing their charges the benefits and duties of the democratic way of life—of the American ideal. Now they can with all propriety discuss the battlegrounds of this world war not from, perhaps, a military angle but with a view to acquainting their charges with "life in the world." Children will learn where the fighting is going on; what sort of people are fighting; what the enemies wish to gain by attacking and capturing certain points. Of course, it is impossible to keep military discussions entirely out of the picture; insofar as it is possible, however, that should be done.

Since the Pacific Ocean, its islands and its bordering mainlands, appears to be a principal area of military and naval activity at the moment, we have published a comprehensive map of the Pacific area for use in the intermediate and upper grades. This map is especially designed for pupils in the elementary grades and attempts to show in the simplest terms the places in the news and their relative positions in the current scheme of things.

We believe that a teacher studying this map with her class will achieve excellent results in having well-informed, interested students who are aware of the basic concepts of the war.

We should suggest that the children first be taught how to read a map. Then they should be so stimulated that they will want to listen to some of the news broadcasts and commentators. The next time a current events discussion is scheduled, the children will tell what the latest developments are. Aided by the map (and each child will do better work if he has his own) the children will trace the locales of daily news stories. In this way the children will be able to understand the importance of, for example, the Caroline Islands in carrying

on operations against Guam, the Philippines, etc.

It should be the aim of the teacher to encourage this study not only to acquaint her students with the facts involved, but to give them a basis for future understanding of world problems. We shall not always be at war but when we are not we shall still have to understand world problems. We cannot solve the problems of the world; but by a sympathetic understanding of the reasons underlying the actions of other nations, as with individuals, we can bring about a sympathetic tolerance which would otherwise be impossible. But all understanding and tolerance are based on knowledge — knowledge which can be acquired even in the elementary grades.

If you will look at the map on the following pages, you will see that the Asiatic Pacific is dotted with thousands of tiny islands. In spite of their small size, most of these islands are extremely important and one is sure to hear more about them in coming months. For this reason, we are going to discuss the possessions of the United States, Great Britain, Russia, China, and the Netherlands together with those of Japan. These possessions are not totally insular, but island possessions are most important.

Let us begin with the United States. An inspection of the map will show that the United States, in addition to its long continental coast line, has possessions in the north. The Aleutian Islands which stretch across the northern part of the Pacific — almost to the Siberian mainland — are part of the United States and naval air bases are being constructed there.

Probably most famous of our island outposts in the Pacific is Hawaii but we also hold Midway, Wake, Samoa, Canton, Howland, Baker, Johnson, and several other small islands in the Pacific. Most of the islands are fortified in some way, but not like Hawaii.

The Commonwealth of the Philippines formerly was a possession of the United States. However, by an act of Congress it was made into a protectorate of our government and was to have its complete

independence in 1946. Whether or not the present struggle will affect those plans is unknown. However, the United States is protecting the islands and has large forces of air, naval, and army personnel on the islands.

Great Britain, whose dominions of Australia and New Zealand are in the Pacific area, also holds the Malay States with Singapore as principal city, part of Borneo and New Guinea in the East Indies, Hong Kong in China, and numerous islands in the Southeastern Pacific.

The Netherlands Indies are extremely important. They consist of Java — on which are Batavia and Soerabaya (Surabaya), important naval bases, Sumatra, Celebes, part of Borneo, part of New Guinea, and some smaller islands.

Outside continental China, there are no Chinese possessions.

The Russians also have no island possessions.

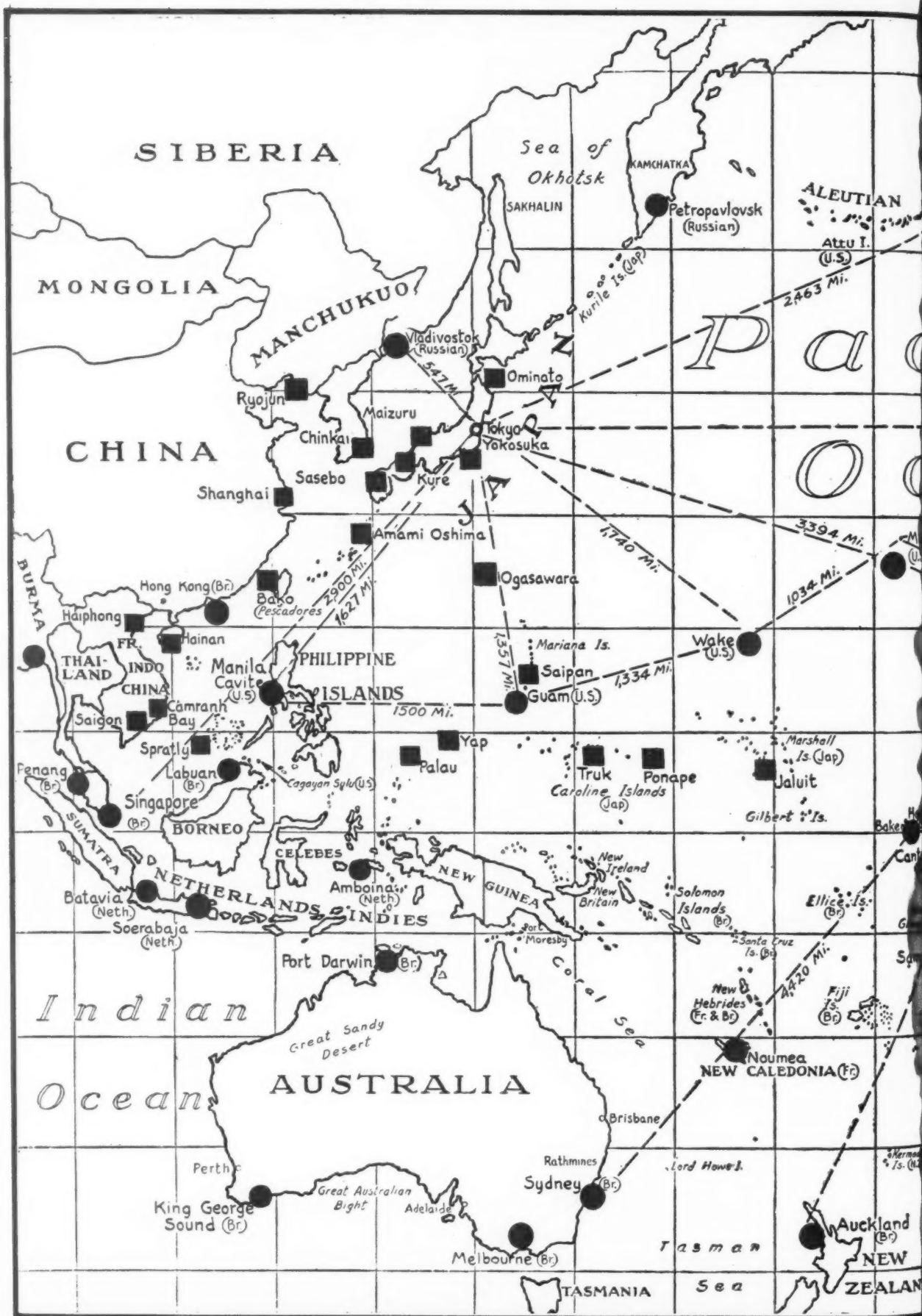
Aside from islands of Japan, she possesses two extremely important groups of islands which she acquired from Germany at the end of the last war — the Marianas and the Carolines. These islands, according to experts, are valuable if operations are to be carried out against several of the possessions of the United States and Great Britain. In addition, Japan owns the Marshall Islands, Yap and Palau, Ogasawara, Spratly, Amami Oshima, and the Kurile Islands. Most of these are fortified.

Of course, Japan also has use of the island possessions of French Indo-China and that part of China which she has already conquered.

This outline, brief as it is, will be a starting point for discussions in current events class. Once the points mentioned have been identified and the boys and girls are familiar with their positions, lively discussions will take place as each new event is relayed to the American public by press and radio.

No doubt, new places of interest will appear — places in the Pacific area but not marked on the following map. In that case, gather as much data as possible and identify the position of the currently important island or city.

One additional suggestion: do not underestimate the power of the children to grasp the apparent significance of the events of today. At times they are able to do what their elders find so very difficult — get to the heart of the matter without any inhibitions or fears about the conclusion. While we fear the results of our reasoning, children are straightforward and many times accurate in their deductions.



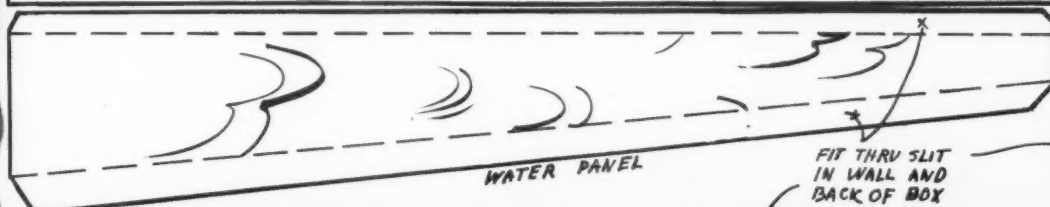


↑ SLIT FOR
WATER PANEL

(BACKGROUND)



FILIPINO BOY



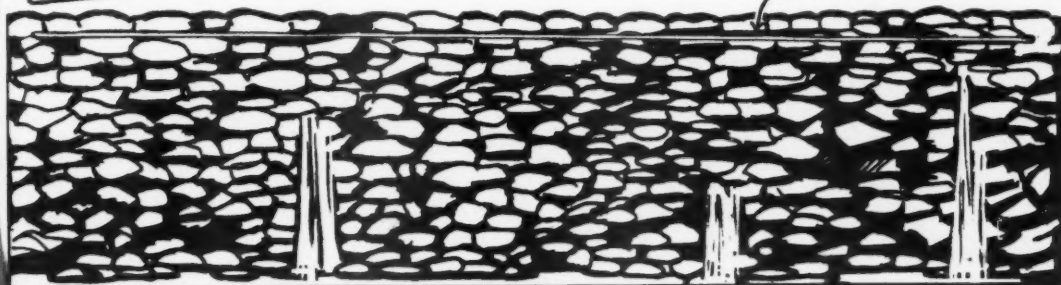
WATER PANEL

FIT THRU SLIT
IN WALL AND
BACK OF BOX



FILIPINO
BOY

TOP VIEW

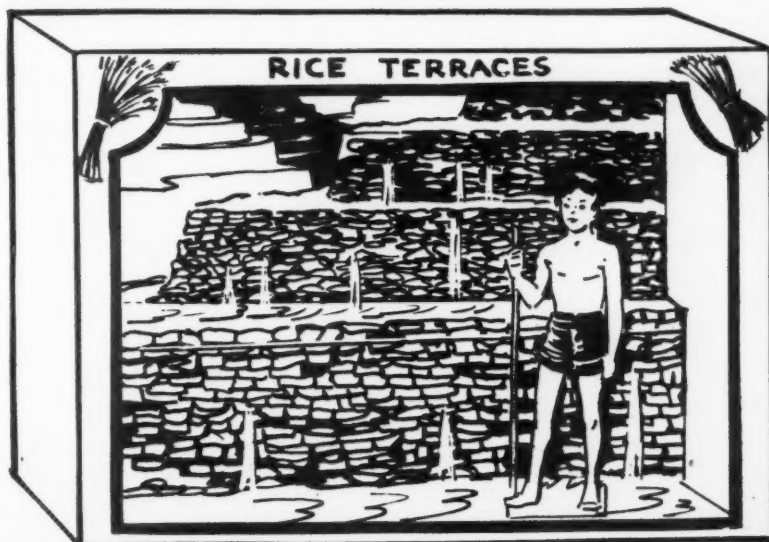


WALL

Besides illustrating the legend of the rice terraces in the Philippine Islands, this diorama will fit very nicely into the study of those islands which we shall present next month. Be sure to watch for it.

Sketch the scenes which we have shown here onto drawing paper. Color them with water colors or crayons. Mount them on cardboard and cut out carefully. The pieces may be made to stand up properly if small blocks of wood are tacked to the back of the base of each piece. Cardboard easels will serve the same purpose.

The background for this diorama can be painted first and then the other pieces of the diorama may be put into position. The sides of the diorama may be decorated with sheaves of rice.



How Mother Goose Met JACK AND JILL

by
LOUISE PRICE BELL



*Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.*

Jack and Jill were twins.

When they were tiny babies no one could tell them apart except their mother. And the only way she could tell was by tying a pink ribbon on Jack's wrist and a blue ribbon on Jill's wrist.

Jack's hair was as yellow as the sunshine, and so was Jill's. And while Jill's eyes were as blue as the skies, Jack's were, in turn, as blue as the heavens. When Jack wore a green suit, Jill wore a green dress. And when Jill had a new hat, Jack had a new hat, too.

When the twins' mother sent Jack on an errand, Jill went too. And whenever Jill misbehaved, Jack was also sure to misbehave.

Jack and Jill lived with their father and mother in a cunning, thatched cottage at the foot of a hill. At the top of the hill was a big stone well. Very often Jack and Jill, who tried to be helpful children, took a wooden pail, climbed the hill, and fetched a pail of water for their mother.

One day when Jack and Jill went up the hill, they had an accident. They had just filled the pail with nice, cool water from the well and had started down the hill, when Jack stepped on a slippery leaf and s-l-i-p, s-l-i-p, down he went! He rolled and rolled, hitting the top (or crown) of his head every time he rolled over.

Jack had just started to roll down the hill, when Jill stepped on a slippery leaf, and s-l-i-p, s-l-i-p, down she went.

tumbling after Jack as fast as she could! She just rolled over and over like a soft rubber ball, and didn't hit the crown of her head at all. Lucky Jill!

Just as they were about to pick themselves up at the foot of the hill whom should they see but Mother Goose!

"Quite a tumble you had!" she said as she helped them up and brushed their clothes.

"Oh, oh, my head! My head!" cried Jack, rubbing his head with both his hands. "Ouch! Ouch!"

"Oh, your head will soon be all right," said Mother Goose. "Just run along home as fast as you can scamper. When you get there, mend your sore head with vinegar and brown paper

and then go to bed. Soon you will be just as good as new."

"But my head hurts so — it h-u-r-t-s so-oo-OO!" cried Jack, starting for home as fast as he could scamper.

"Thinking about your head will not help it a bit, Jack," said Mother Goose. "Just think of something else. Are you hurt, Jill?" she asked, turning to the little girl.

"No-o-o, I guess not. I got a little wet but that is all, thank you," Jill answered politely. Then she picked up the empty pail and smiled a friendly little smile at her new friend.

"Well, you had better run straight home and put on some dry clothes, my child. A few bumps and some 'wet clothes are really nothing when you get them doing something to help other people."

Mother Goose smiled as she pinched Jill's plump, rosy cheeks. "You and Jack are thoughtful children and we must become better acquainted."

"Oh, thank you, Mother Goose," cried Jill.

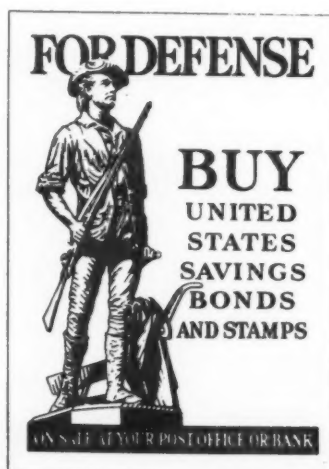
"And now, if I can do nothing more, I must be on my way," said Mother Goose. "Today I am going far north to tell happy rhymes to a sick child. Good-bye."

"Good-bye," answered Jill as she started toward the little thatched cottage to get dry clothes and to find something to do for her mother.

"Come again, Mother Goose. Please, please come again."

These adaptations of Mother Goose rhymes are more than just delightful stories to read to boys and girls in the primary grades. They can be used very successfully as the bases for dramatic play.

The Mother Goose posters which accompany each of these stories may be used by the boys and girls as a model from which to sketch their own impressions of the stories. Frequently we publish stories in which, at stated intervals, we suggest that the teacher pause and allow the children to sketch what that portion of the story means to them. That idea can be carried out here.



JACK *and* JILL



PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by

HAROLD R. RICE

*Instructor, Teachers College, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

LET'S HELP UNCLE SAM

The American Red Cross has already announced its need for huge sums of money and materials. It has also placed its program for the schools through the Junior Red Cross. Soon every school in America will be called upon to do its bit. A recent visit with officials of the Junior Red Cross resulted in a list of items of immediate need from America's schools.

Schools can play an important part in the program to follow through the handicrafts in the different grades. Every child can contribute to the cause.

CHILD MORALE

The Red Cross needs thousands of items for children in the war and danger areas. Many of these can be made by school children. Further, the curriculum need not suffer. The same objectives can be carried forward as in the past. The only change necessary is in the nature of the items made. The following are but a few that are needed. Teachers can obtain a complete list as well as necessary instructions in construction from their nearest Red Cross or Junior Red Cross chapter. Representatives will gladly go into the schools and address the assembled student body upon request.

BLANKETS

An excellent project that affords an opportunity for complete class participation is that of making blankets or afghans. Old woolen sweaters and other discarded garments should be brought into the classroom. The yarn should be carefully unraveled from these objects and rolled into balls. Each child can crochet, knit, or weave a square which will be his contribution to the finished piece. Red Cross authorities prefer that the finished pieces be about 36" square. In a class of 36 pupils, each child can make a 6" square. The project should be carefully planned from start to finish. Preliminary drawings should be made for pattern and color, (Fig. 1). Each child should select his square and after instruction in the weaving (or other processes) should set to work on an interesting and worthy project.

DOLLS AND ANIMALS

Instead of the puppet show, why not

design and create rag dolls and animals to be sent to children in the troubled zones? These bits of cheer will bring a smile of hope to those now in their darkest moments. Discarded socks, stockings, bits of cloth, yarn (for hair), buttons, needles, and thread can be found at home. Cotton, sawdust, and shavings can be used for a filler. (Figs. 2 and 3) show a few possibilities. Many other variations are possible and any good craft booklet will give scores of suggestions.

OUR BOYS IN SERVICE

The second group to be considered is that of the boys in service. They, too, greatly appreciate many things that children can do for them in the classroom.

SOCKS AND SWEATERS

Older children can knit socks, sweaters, scarfs, etc. Again discarded woolen garments will supply the necessary yarn. Students should be warned in advance, however, that this type of work is not easy and it requires hours of consideration. Unless a child has had previous experience in knitting or crocheting, he should not attempt these more difficult projects the first time, (Fig. 4).

CALENDARS AND RECORD NOTEBOOKS

Every boy will appreciate a neat and compact booklet that he can carry with him. Here he can make notes, jot down a few lines for his family at home, etc. Many styles of booklets are possible. Ready gummed paper pads may be purchased very reasonably at dime stores. These pads, plus a stiff backing made from cardboard, largely make up most booklet styles. A loop to hold a pencil should be included. A little 1942 calendar would be most useful.

WATERPROOF CONTAINERS

Old pill bottles, metal boxes, lipstick containers, and dozens of other items that are ordinarily discarded can be converted into most useful and almost necessary items for the boys away from home. These can be used for match or cigarette containers. The old containers can be covered with paper or painted in an attractive style, and soon become a practical item of service, (Fig. 6).

GAME BOARDS

While many game boards are sent to the boys, the old stand-by—the checker

board—is still a favorite with the boys at camp. Ends of orange crates, discarded boards, scrap wood from saw mills, etc., can easily be converted into checker boards by boys and girls. This offers an excellent opportunity to introduce measuring in the combined drill-play situation. Boards should be cut to size, sanded, painted, and, if possible, given a finish of varnish or shellac. As space and weight must be considered in getting these items to their future owners, the wood should be as light and thin as would be practical. Dowel sticks or broom sticks—sawed into discs—act as checkers, (Fig. 7).

FUNNY BOOKS

The lighter side must be considered, too. With scores of comic books (good and bad) flooding the market, a drive will soon bring many into the classroom. These can be carefully bound between thin plywood covers, properly decorated, and finally sewed or laced together. Holes can be made through the books and cover with a hand drill, (Fig. 8).

POST CARDS AND STATIONERY

Yes, the boys like to write to their families. The "young artist" will enjoy sketching comical army and navy scenes on thin cardboard (post card stock or oak tag) and sending these to the boys to be used in writing home. As post cards must not exceed specified sizes to carry the penny rate, cards should be held to a 3¼" x 5½" size. Energetic students can cut linoleum block and print gay stationery. Inexpensive papers can be purchased and readily transformed into beautiful and individually designed writing papers, (Figs. 9 and 10).

THE AMERICAN WAY

While the projects outlined cost little or nothing, they will bring happiness to many and in that way do considerable towards showing the recipient that all America is behind him!

ART COURSE OF STUDY

Teachers interested in obtaining a course of study covering the work outlined for grades 1 through 6 can obtain it by sending 50c in stamps to Supt. Z. M. Walter, Wyoming, Ohio. This is used as the basis for Mr. Rice's monthly articles and is now available in printed form.

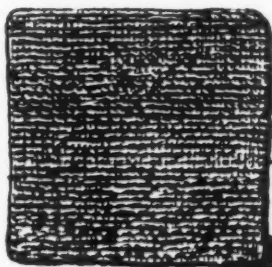


FIG. 1.

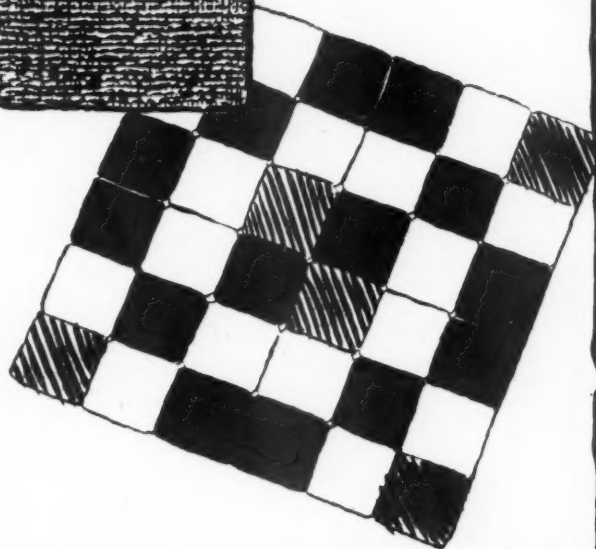


FIG. 2.

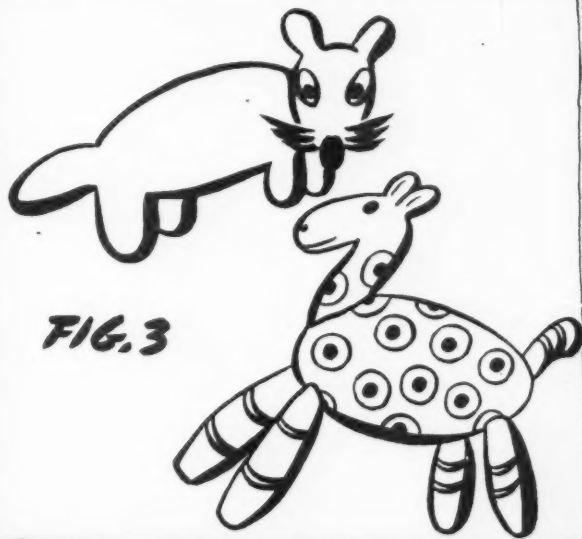


FIG. 3

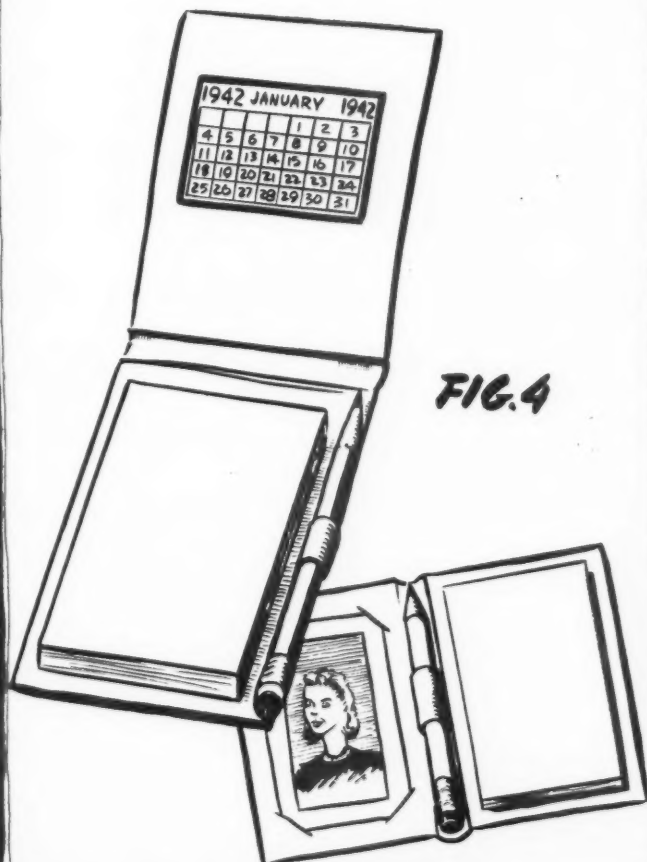


FIG. 4



FIG. 5

FIG. 6

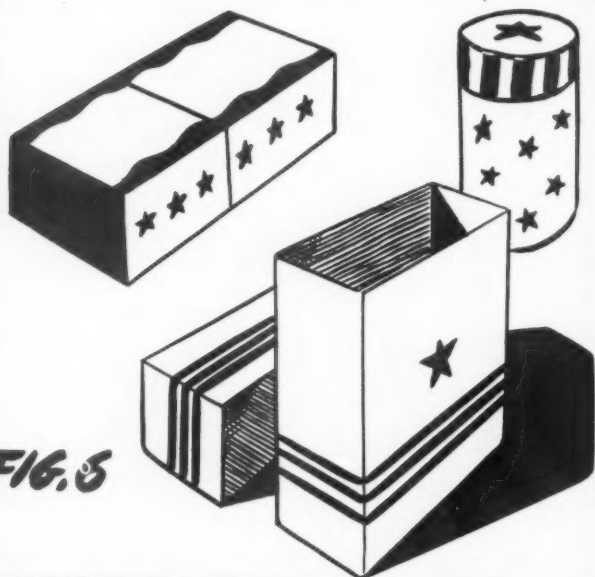


FIG. 9



FIG. 7

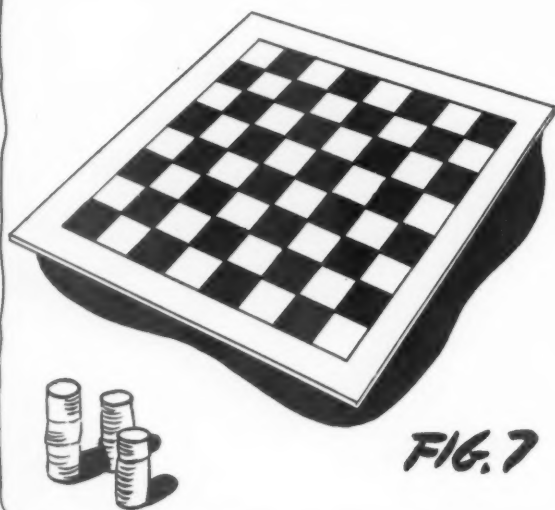
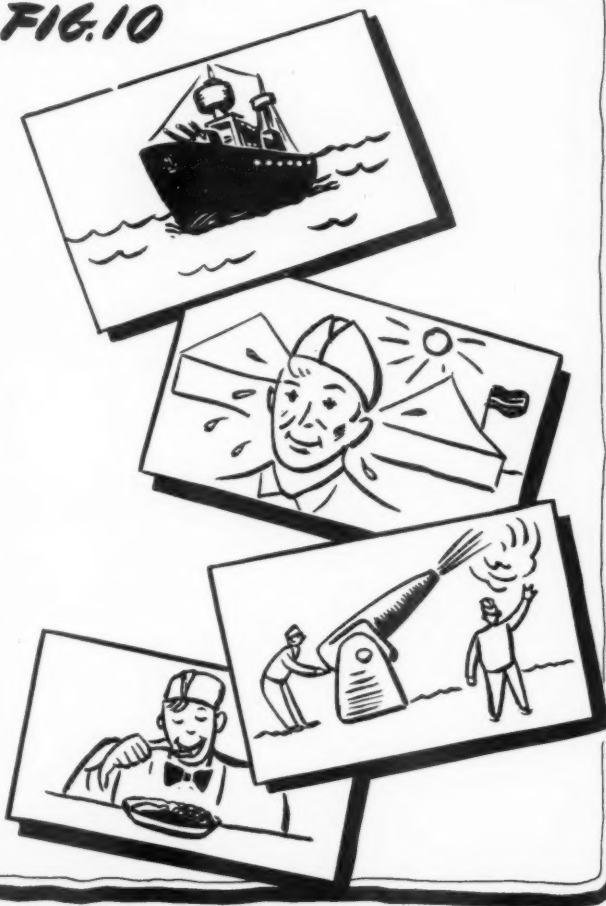


FIG. 8



FIG. 10

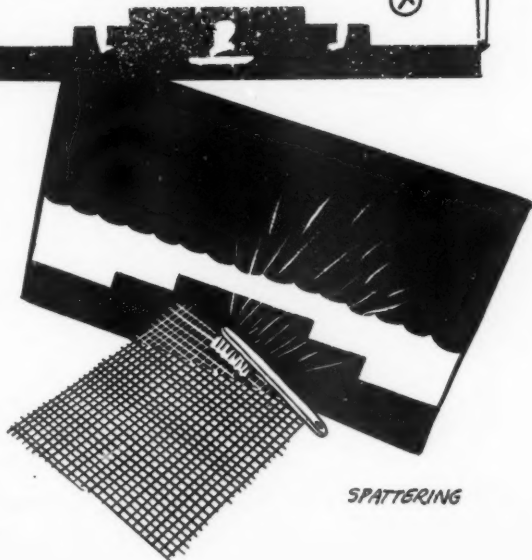
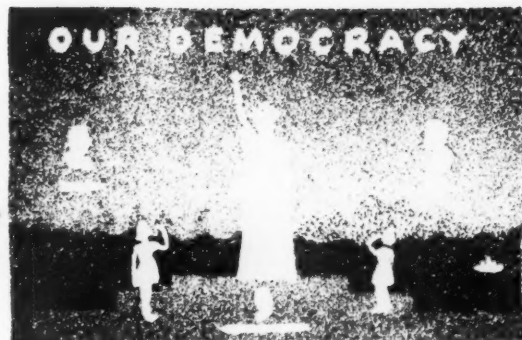


SPATTER PAINTING POSTER

by
LILLIAN INMAN
Schoolfield, Virginia



PASTE ALL PATTERNS
IN PLACE, THE LARGE
ONE MARKED X LAST.
SPATTER ON THE SKY-
LINE FIRST USING TINT-
ED CHALK PASTE. SPATTER
LOWER PART WITH WHITE.
REMOVE X AND SPATTER
WHITE ALLOVER. →



Spatter printing as a blackboard decoration can be a most interesting activity. It is one that a group may take part in and which requires no special artistic ability to create a really effective picture.

After the picture has been planned, paper patterns of the objects in it are drawn, cut out, and pasted in place on the board. Just enough paste is used to hold the paper in place until the work is finished. These patterns are removed when the spattering is completed and the paste is carefully washed off.

The spattering is done with a thin paste made by dissolving common chalk in water. It is applied with a tooth brush, rubbing the brush against a small piece of wire screen held about three inches from the space on the board to be spattered. Short, swift strokes of the brush get better results. A little experimenting will show just how to obtain the best effect. Plain food coloring may be used to tint the paste if desired.

It is necessary to spatter the skyline of a picture first and then remove the pattern forming it before completing the foreground of the picture.

This picture can be used as a group activity during a unit study on "Democracy."

• SAFETY IS OUR DEFENSE •

Traffic fatalities all over the nation are increasing. Not only are they increasing in the busy cities, but also on the highways. Even the President has issued a plea asking all the drivers and pedestrians to co-operate in this great drive against death and destruction.

Since the motor car is playing such an important role, it would be well to make a study of this form of transportation.

Why is it becoming such a danger? There are many reasons and it is up to the youth of America to plead with adults to try to bring about a change for the better.

We can look at our entire nation as a great stage. The actors are the automobiles and the pedestrians. The scenes can be performed at any time of day or night. The pedestrians may be young or old, but most of the fatalities are in the old-age group.

Our own city (Kansas City, Missouri) has held the Safety Award for two consecutive years for having the least number of accident fatalities in comparison with other cities of the same size, but something is sadly amiss. We have had more than 30 traffic fatalities this year in comparison with 20 in 1940. The public school officers have been on the job at the schools and no school children have been killed during school hours. It is not the children who are being killed, but older people.

Grownups will not obey the safety rules as the children do. They walk across the streets in the middle of the block in spite of all warnings, either printed or oral. The motorist has the right to expect pedestrians to cross the streets at the intersections. When they step out from behind parked cars in the middle of the block on a rainy, dismal night, it is almost impossible for the motorist to see a pedestrian before the damage is done.

Of course, no one wants to go back to the horse-and-buggy days. Neither does anyone want to injure another person. Yet, this big problem concerns every city and hamlet in our country today. What shall we do? We'll have to "put our heads together" and "figure."

If each school would center on the study of the automobile, in such a way that it would be brought home to the parents and other adults, it would achieve some worth-while results.

The study of the automobile itself is not only interesting but necessary

If We Try To Reduce Our Traffic Fatalities

by
HAZEL MORROW DAWSON
Instructor, Kansas City, Missouri

in this survey of our national problem. Since transportation is fundamental to the growth of any nation, an invention such as the automobile is a benefit of the first magnitude. Not so long ago, the world had to depend on the horse for transporting goods and people.

With the coming of the automobile we have been carried to all parts of the world. It has necessitated the improvement of highways and streets. It has completely revised social customs, recreational activities, and business practices. It has been of great benefit in saving time. The horse served its purpose well in helping the pioneers make their strong stand in the wilderness, but the automobile helps to bring about a greater exchange of goods and produce and human relationships.

It has made extensive travel possible to many people who formerly were unable to take the time to enjoy the benefits of travel. It has extended the borders of our cities and established closer relationships between cities and rural districts. It has made travel so much easier and more comfortable. It is a time-saver for "Mr. Average Business Man."

AN OUTLINE FOR STUDY

Learn the history of the automobile: Sir Isaac Newton, in 1680 invented a toy horseless carriage. In 1890 many pioneer inventors began working on the new style vehicle. The most notable of these in America were Charles E. Duryea and Elwood Haynes.

In England in 1896, a law was passed which prohibited "the new machines" from traveling at more than 4 miles per hour and required that a man waving a red flag should precede every power-driven vehicle.

One of the first automobiles made was

the Haynes car. It had a carriage body, a one-cylinder engine (gasoline) taken from a motor boat, and a bicycle chain was used to connect the engine to the rear wheels.

Make a study of Henry Ford and his horseless carriage. He began to build the first one in 1894.

Find out where his present factories are located.

Have you heard about his plan for promoting good drivers among young people? Every year he searches for the most outstanding girl or boy who has the best driving record and gives him a most generous prize. Find out about it.

Learn the names of the important parts of the present-day cars. Find out why windshields, tires, brakes, and headlights should be in good condition.

What materials are used for making the body? Where does the rubber come from that makes the tires? What determines the new styles of cars from year to year?

Obtain pictures of the different types and styles of automobiles, buses, and trucks from an automobile company.

Learn about trucks and other commercial vehicles.

What kind of licenses do motor car owners have to have?

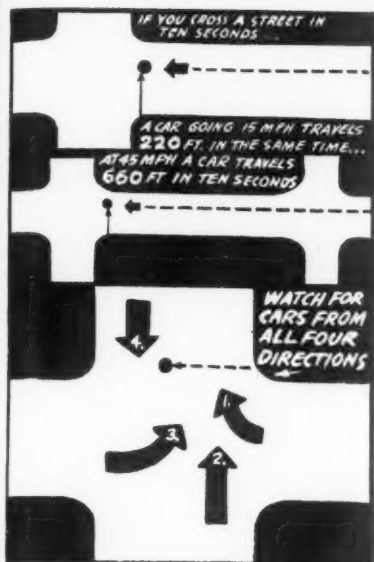
What fuel is needed in operating cars? Where does the fuel come from?

Make a list of the uses of the automobile.

What are the traffic rules in your own and nearby cities? What is done for your protection?

Since motor cars are not just rich men's cars, thousands and thousands of persons are able to own them. Many drivers are operating them who are not physically able to drive. Traffic hazards have increased because there is not enough co-operation among all drivers and pedestrians. Some drivers, who are mild and meek when not in a car, become irritable and unreasonable on the road.

Here are a few of the rules to be observed on the highways: Be fair. Observe all traffic rules. Give the other person his side of the road or street. Keep cars in good repair. Keep yourself in good physical condition. Give old people and children the right of way. In bad weather, drive more slowly. When children are passengers, do not disregard safety laws that will teach them to do wrong later on. Above all, try to co-operate with your city, county, and national Safety Councils.

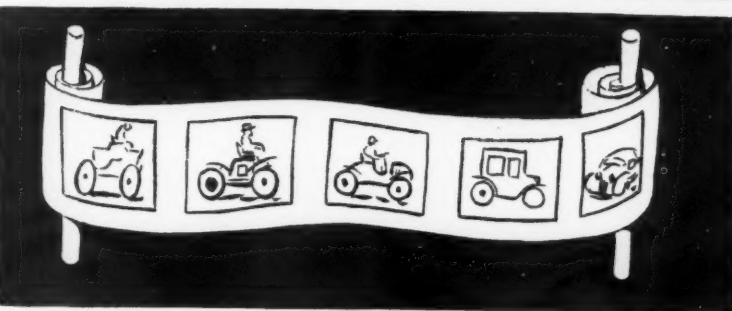
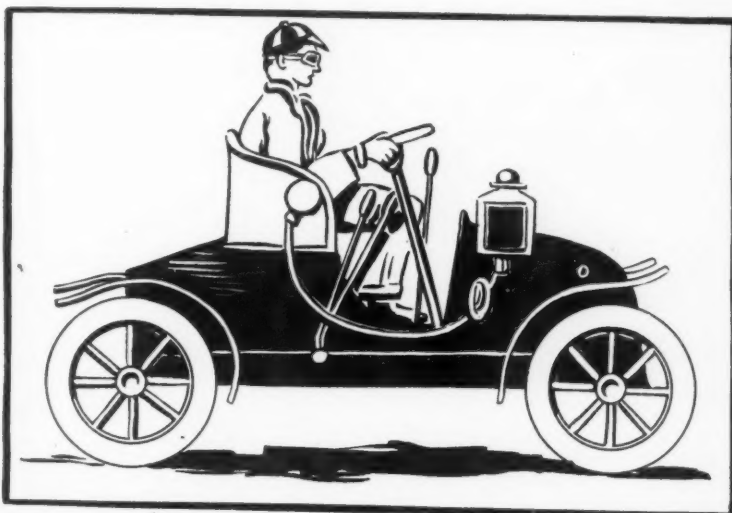
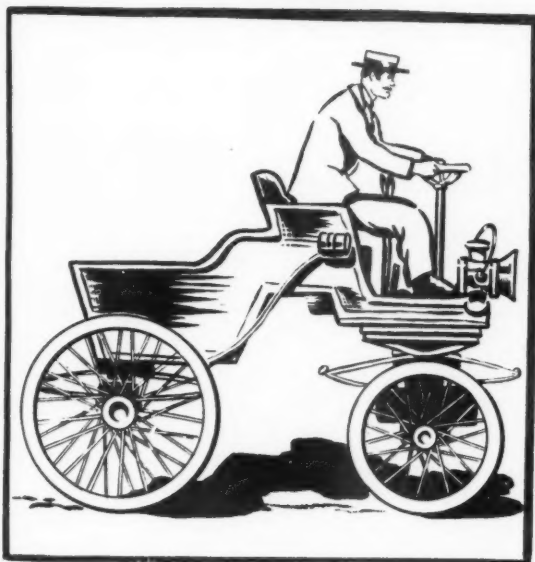
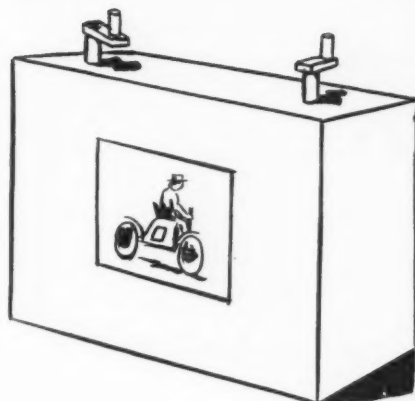


SAFETY MOVIE

If we know more about the automobile, we shall be more careful using it. The best way to learn about the automobile is to gather all the information we can and then present it in an interesting way. A movie is wonderful for this.

Use sketches of the pictures on this page and pictures of other types of automobiles. Place them on a roll of paper as shown at the bottom of this page. Make a movie box like the one at the right.

Members of the class may take turns describing the different types of cars. They should also explain the little diagram at the left which shows from how many different directions a pedestrian is endangered when he crosses an intersection.



Besides oranges, lemons, and grapefruit other members of the citrus family are limes, tangerines, kumquats. In general these fruits are grown in warm, subtropical countries where temperature and control of the diseases to which they are subject permit.

In our own country, California, Florida, Texas, Arizona, and a few other states are able to grow citrus fruits successfully. In sections where, during the summer months, there is no rainfall (Texas and California and Arizona), the fruit growers water their groves by means of irrigation ditches placed between the rows of trees. And, although frosts are not general in the sections of the country where citrus fruits are grown, such eventualities must be provided for and to this end stoves are placed at various points throughout the grove. Their purpose is not to warm the trees but, by sending currents of warm air, to prevent the frosty atmosphere from touching the trees.

Trees from which oranges, lemons, grapefruit, and the other citrus fruits are obtained are evergreen. That is, they do not lose their leaves each fall as do oaks, maples, elms, etc. The trees can be grown from seed but, as in other types of fruit growing, it has been found more satisfactory to graft cuttings of a variety of known bearing ability onto sturdy, disease resisting, saplings. The time required for trees to mature differs in the various types of citrus fruits, but after they do reach maturity, with proper care, they may bear for an extremely long period of time.

Picking and packing citrus fruits, especially in California, is an industry in itself. The fruit is extremely sensitive to bruises and once the skin has been cut or punctured deterioration begins. Therefore, care must be taken in picking and packing oranges, lemons, grapefruit, etc.

Pickers wear gloves and snip the fruit from the tree with shears. Care must be taken not to cut too long a stem on each fruit since the sharp point might scratch the surrounding fruit. After the newly picked fruit has been carefully placed in boxes it is taken to the packing plant where it is washed, dried, graded, sorted, and finally packed after having been individually wrapped in tissue paper. During all these operations, handlers wear gloves as a protection against cutting the fruit with finger nails.

Formerly it was necessary to pick oranges and grapefruit while they were

CITRUS FRUITS

A Small Unit on an Important Food Crop

still green. This, however, is no longer necessary because of the improvements made in shipping facilities.

As we have mentioned before, citrus fruits are especially sensitive to insect pests and to harmful fungi. In order to cure the trees of these things, tarpaulin is sometimes draped over the tree and then a spray is forced into the tree and its foliage. The cloth prevents the spray from escaping and thus kills the harmful blight which might otherwise ruin the tree.

ORANGES: Probably the most important citrus fruit is the orange crop. Oranges are much in demand in the United States and other countries both because they are considered so delicious and because they are very healthful. They and other citrus fruits are important sources of vitamin C.

Oranges are grown extensively in California and Florida. Those coming from the latter state are, in general, the thin-skinned Valencia type suitable for juicing. California oranges are the "navel" variety having thick skins and delicious flavor. The "navel" oranges, also, are seedless which gives them an advantage in the markets.

Another type of orange is the Seville or sour orange which is especially suited for making into marmalade.

Oranges are not so hardy as grapefruit or lemons. Some oranges require more than a year to develop from the blossom into ripe fruit.

It is thought that the orange is a native of northwestern India but for centuries the fruit has been grown in most sections of the Orient; whence it was brought by the Moors to Spain which is now one of the chief European sources of supply.

LEMONS: This citrus fruit is, unlike the orange, not picked when it is ripe. It is picked green and then allowed to ripen. This does not impair the flavor or the healthful properties of the lemon.

The outer peel of the lemon supplies oil for flavoring and for perfume. From the inner rind pectin is obtained. The pulp is a source of citric acid which has important uses.

However, the most appealing thing about any food product is its use as a food. Lemons are a source of great refreshment during warm months because of their tart flavor and their ability to combine with other juices to make delicious beverages. And who is not familiar with lemon pie?

Lemons and limes are sources of food elements which prevent scurvy and have been used for many years for that purpose. Formerly scurvy used to take a toll of sailors' lives, but by supplying the men with lemons this undesirable condition was prevented.

GRAPEFRUIT: The grapefruit tree is considered to be the most beautiful of all the citrus fruit trees. It is larger than the orange and not at all gnarled like the lemon tree.

There are various theories about why the grapefruit is so called. Some believe that the flavor of the fruit itself resembles that of some types of grapes; thus the name. Others hold to the theory that the large clusters of fruit which are characteristic of growing grapefruit, resembling bunches of grapes, has given the fruit its name.

Grapefruit is the largest of the citrus fruits and, of late, much prized for its juice as well as for eating in its natural state. Grapefruit growers have won a victory in discovering a way in which both the grapefruit segments and grapefruit juice may be preserved.

Texas is rapidly becoming one of the chief producers of grapefruit. Florida remains on top, however, as the greatest quantities of grapefruit come from that state.

OTHER CITRUS FRUITS: These include limes, kumquats, and tangerines. Limes are used principally for flavoring beverages and sweets of various kinds. Limeade is much prized in warm months. Kumquats are tiny fruits, oblong in shape and golden in color, which can be found in fruit stores during the holiday season especially. They have delicious flavor and are used in fruit salads.

Tangerines, named for the city of Tangiers in Morocco, are sweet and good. They have the additional quality of being very easy to peel. They are more flat at both the stem and blossom end than are other members of the citrus family.

ACTIVITIES

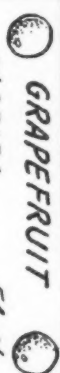
Use the source map which appears on page 39 to learn more about the regions in which citrus fruits are grown. Keep a notebook containing all the information obtained.

CITRUS FRUIT SOURCE MAP



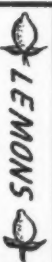
ORANGES

CALIFORNIA	52 %
FLORIDA	43 %
TEXAS	3.6 %
ARIZONA	.5 %
LOUISIANA	.4 %
ALABAMA	.5 %
MISSISSIPPI	.5 %



GRAPEFRUIT

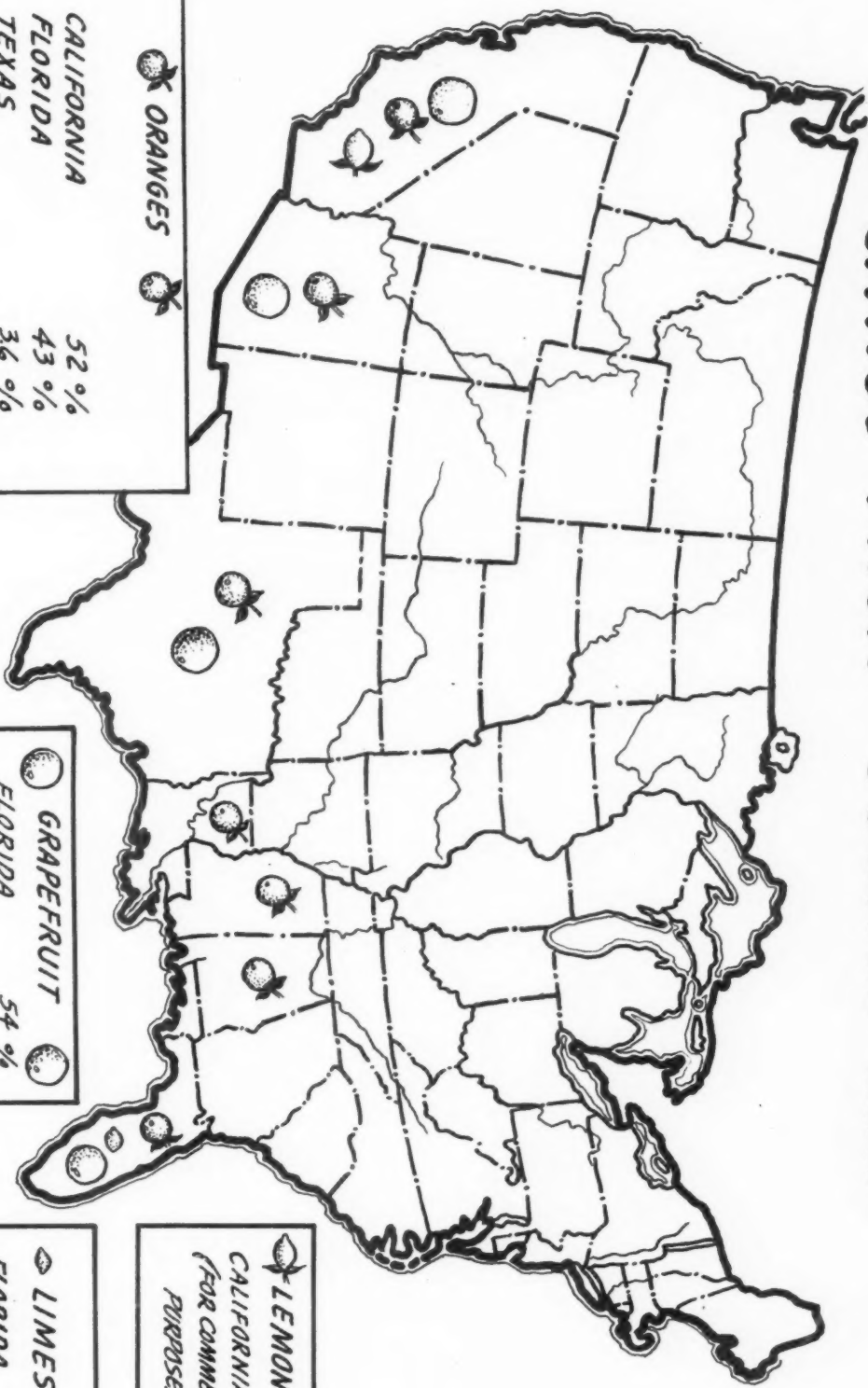
FLORIDA	54 %
TEXAS	36 %
ARIZONA	6 %
CALIFORNIA	4 %



LEMONS
CALIFORNIA 100%
(FOR COMMERCIAL
PURPOSES)



LIMES
FLORIDA 100%
(FOR COMMERCIAL
PURPOSES)

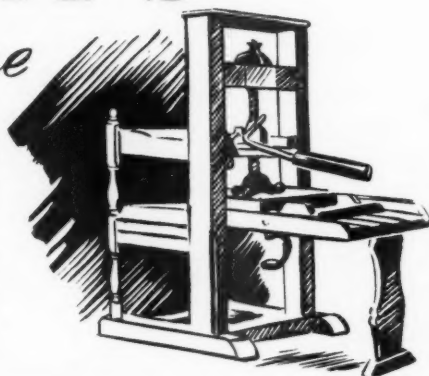




AMERICA'S *Hall of Fame*

This month and each following month we shall honor one of the great Americans who have helped build and maintain America as the stronghold of democracy.

The material found on this page may be used in units on famous Americans, in history and social studies work. It is hoped that they will stimulate a sense of pride and responsibility in the hearts of American boys and girls.



Benjamin Franklin may have rendered more service to his country by his wise counsel at the Constitutional Convention; he may have done more for the social and intellectual growth of America by fostering the postal system, public libraries, and other civic improvements; but he is remembered best for the things he wrote in his "Poor Richard's Almanac." These pithy sentences have been quoted and consulted so much that, like many of the things the great Shakespeare wrote, they cease to belong to the writer and instead become part of the common heritage of the people.

Here are some of the maxims from Poor Richard. How many of them do you know?

If you would reap praise you must sow the seeds — gentle words and useful deeds.

The doors of wisdom are never shut.

Useful attainments in your minority will procure riches in maturity.

You may delay but time will not.

Do good to thy friend to keep him; to thy enemy to gain him.

God helps them that help themselves.

Blame-all and praise-all are two blockheads.

Half the truth is often a great lie.

Employ thy time well if thou meanest to gain leisure.

What you would seem to be, be really.



Benj. Franklin



These scenes are important ones in the life of Benjamin Franklin. The one on the left shows the young man coming to Philadelphia which henceforth was to be his home.

The picture at the right shows Franklin at the court of France where he not only charmed the members of the court but won their respect and their assistance for America in the War of Independence.



THE LISTENING HOUR



Here is an incident which we want to bring to your attention for what it is worth. The other evening we were talking with a friend of ours—arguing would probably be the better word—about the relative merits, as conductors, of Koussevitzky and Barbirolli. Finally our friend hesitated, then he remarked that in his opinion three fourths of the people who discussed conductors as we were doing at the moment, not only did not enjoy great music but actually disliked it. Their ego, our friend said, was the only thing that was gratified. Of course, we disagreed with him heartily but still we believe he has a point.

Whether or not that point has any application in the primary and intermediate grades is probably of no importance. If boys and girls learn to love great music, while they may in time distinguish between the interpretations of different conductors, they will listen to it solely for the purpose of enjoyment. But the children's elders, in their search for perfection, may be inclined to fall into the error described by our friend. So, as boys and girls grow older and more critical, it is well to remind them now and again of the fundamental purpose of music.

Now that we have delivered ourselves of that little New Year's admonition, we are ready to look ahead to see what musical information there is at present which will interest music teachers and supervisors.

We should like to call your attention to the excellent study by Miss Woepel on the correlation of music with the social studies. Whether a teacher chooses the same subject as Miss Woepel—Stephen Foster—we believe she will find a very fertile field for experimentation in music and the social studies.

We count among the new books a couple of special interest to those engaged in seeking more and still more information about music. We regret that we cannot, at this writing, recommend any books which might be used as texts in music classes. The two volumes which would be welcome additions to anyone's library are *Great Modern Composers* by Oscar Thompson (Dodd, Mead & Co.), whose bi-

ography of the life of Claude Debussy is considered by many to be the most authoritative work on the subject, and *The Record Book* by David Hall. This latter volume is described as a guide to all recorded music. It is interesting to note that, while record collecting cannot be called an inexpensive hobby, it has captured the imaginations of Americans.

In radio, the weekly broadcasts from the Metropolitan Opera House continue to hold the spotlight. These broadcasts have come a long way from that first broadcast of Humperdinck's "Hansel and Gretel." We believe we mentioned last year that, although these broadcasts cannot be fully appreciated by primary-age boys and girls, older children should be encouraged to listen to them. It is not inconceivable that a type of preparation might be worked out in some music class preceding the broadcasts.

The holiday season has, as usual, brought the works of Cesar Franck to the foreground. And, listening to his magnificent D Minor Symphony, we are conscious of the fact that we know little about him and we wonder if we are unusual in this respect. A hasty survey shows us that few of our acquaintances know much about him except the fact that his life was clouded in obscurity as far as the musical world was concerned. So we investigated.

The organist of Ste. Clotilde who went from house to house giving piano lessons is considered one of the most perfect of composers. His symphony, his oratorio, his violin sonata, are marked with a most profound mysticism in addition to their perfection of form.

Few would consider the humble organist a revolutionary, but such he was. In his use of the English horn, the bass clarinet, the cornet, and the tuba he shocked his contemporaries. His symphony was tied together by a

single main theme and this, too, was not in accord with the popular conception of how these things should be done.

However, there were in Franck's day a group of musicians who took him as their center of influence. Among these were Vincent D'Indy, Pierne, Duparc, and Benoit.

Cesar Franck was born in Liege and studied there and in Paris. He became, subsequently, the organist at Ste. Clotilde, a position which he held for 32 years. He died in 1890.

RCA Victor has recently released an album of Harl McDonald's *Suite "From Childhood."* This modern American composer has written excellent music and this present composition, giving as it does the harpist an opportunity to have an intricate part in the orchestration, is an excellent one to present to children. Here they will learn two things—the use of the harp in its best sense and the fact that modern music can be extremely enjoyable. An inherent part of the suite is children's nursery rhymes which have been skillfully woven into the texture of the composition.

The harpist is Edna Phillips, first harpist of the Philadelphia Orchestra, and the suite is played by that group under the direction of the composer. (Victor M-839—\$3.50)

Perhaps it is because of the war that people in increasing numbers are turning to serious music for relaxation and pleasure. The greater number of such programs to be found on our dial "spots" seems to attest this fact.

Besides sponsoring broadcasts from the New York Philharmonic Orchestra, the Columbia Broadcasting System has programs from the Cincinnati Conservatory of Music, the Cleveland Symphony Orchestra, and other symphonic and chamber music groups.

Incidentally, we should again like to tell our readers that it is to the Columbia Broadcasting System that they write to obtain copies of the teacher's guide for the School of the Air of the Americas. We must forward requests received here to the Columbia Broadcasting System and this merely delays receipt of the manual.

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to other teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, Junior Arts and Activities.

"RHYTHM-A-REE"

A Language Game for Primary Pupils
by

EUGENIA SMITH
White, Arkansas

During noon hour and on rainy days, we find this game one of untiring interest. One child begins by saying, "Rhythm-a-ree, rhythm-a-ree, I see something you don't see. It is blue," (or any desired color of an object in the room). Objects may be flowers, pictures, vases, etc. The other children must stay in their own seats and raise their hands before they may answer.

The one who guesses must, in addition to giving the correct answer, describe the object using correct grammar. When a child makes an error (my children notice it) he must give place to someone else.

This game is a great help and children love it.

SOME ATTRACTIVE BORDERS

by

LOLA F. TAGUE
Morristown, Indiana

In my second grade room we have had some attractive borders depicting the activities of children. The pupils color and cut out hectographed figures. They enjoy having a part in making the room attractive. The figures are fastened with transparent tape to the background which is colored with chalk to suit the season: blue sky, green grass, brown ground, or snowy ground.

During September we used figures of children going to school with books and lunch boxes. In October the children were raking leaves, November showed the Pilgrim children going to church; December, a parade of toys. January's borders depicted the children skating and coasting; in February they were marching with flags, drums, and horns. March showed the return of spring with children flying kites and roller skating; and in April they were busy with rake, hoe,

and sprinkling can making a garden.

In the center of the front board we have a large poster which depicts the same activities with more detail, allowing more background with colored chalk. This is very attractive.

Patterns for figures are from various sources. Coloring books sometimes have figures to work out the idea of the border. The old patterns show children dressed in out-of-date clothing and hair styles and I bring these up to date by placing hectograph paper over the figure, tracing the general outline, and then modernizing the clothing. It is fun to try, even if one is not artistic, and much better results are obtained than by using the old pictures in original form.

NUMBER WORK SHUFFLEBOARD GAME

by

CORINNA BATSON
Palestine, Illinois

Make two shuffleboard sticks and two discs. Using chalk, draw a square (five by six feet) on the floor. In this square mark off nine small squares putting the numbers one to nine inclusive in these small squares. Put a line four feet back from the large square. Place the two discs on it.

The player stands back of the line and shuffles his discs to the large square. The two numbers that the discs fall on are to be added by the player. Scores are kept on the board. If the answer is correct, the player may shuffle again. If the answer is not correct, the next player shuffles. If one disc falls out of the square or on a line, that counts as zero. This zero is added to the number on which the other disc falls.

This has proved very interesting to my second grade.

BLACKBOARD DRAWING

by

M. ELIZABETH STRUBLE
Hamburg, New Jersey

In my classroom, because we have so much blackboard space, we are interested in doing a lot of board work in art.

I have fourth grade children and most of them are too short to work directly on the board without standing on chairs. This, of course, makes it awkward for them. In order to have as many children as possible participate in this work, I have many drawings made on heavy

QUOTATION FOR THOUGHT

It is necessary that he who commands well should have at some time obeyed.

—Cicero.

drawing paper or oak tag. Sometimes we cut them out. When the decorations are finished they are thumb-tacked along the edge of the board. Sometimes a background sketched in colored chalk adds interest.

In general, we use seasonal subjects. Sometimes an idea from classroom work is tried out.

FAVORITE SONG POSTERS

by

ORDELLA J. WALKER
Dennison, Minnesota

An art and music project which the children greatly enjoyed was the making of cut paper posters of their favorite songs. Two of them won first and second prizes at the County Fair.

We sang and discussed various songs which contained pictures. Then each child chose one and drew on scratch paper the idea the song suggested. These were discussed for improvements; then, the figures were cut out of colored scraps and suitable letters for the title were cut. Afterwards, the pictures were mounted on a harmonizing background.

Some of the songs illustrated were "The Old Oaken Bucket," "Old McDonald Had a Farm," "The Old Rugged Cross," "America, the Beautiful," "My Bonnie Lies Over the Ocean," "Row, Row Your Boat," etc.

Next month is Junior Arts and Activities' fifth anniversary. Since our first small issue, we have grown in size and in editorial content. We have added to our publishing activities in presenting Activities on Parade for the benefit of thousands of boys and girls and of their teachers.

We want all our friends especially to watch for our big anniversary number next month. It will be crammed full of superlative project and unit material—timely activities just when teachers need them most. With the beginning of the new semester, when imaginations of the children need that extra stimulation, we shall present a unit on the Philippine Islands, another American in *America's Hall of Fame*, special articles by our regular contributors. We know you will not want to miss this special issue of Junior Arts and Activities.

Next month also marks the first anniversary of Activities on Parade.

(Continued from page 28)

the opening between the high rocks and thundered into the abyss of the Downstream Region. Soon the earth appeared again, but it was no vast plain the Great Spirit of the Skyworld saw, only mountain ranges stretching their claws in all directions; and, as the water became lower, he looked down upon deep valleys and precipices.

When he saw this, Wigan of the Skyworld smiled again and said, "I am henceforth the master of all hunting for the deer shall find no level plain over which to run and be swifter than my climbing steps and my hurled missiles."

And yonder on top of Mount Amuyaw Wigan and Bugar, the Ifugaos, saw that the waters had receded. Each of them took two rice bundles and descended to the lowlands. The descent seemed endless and still they didn't reach the plain where their ancestors had built their houses and cultivated their rice. Instead they saw another mountain rising before their eyes. They climbed the mountain and still they saw no plain, and wherever they went they found no level place that they could embank and transform into a paddy field.

Wigan the Ifugao lost his courage, stopped searching for level land, and squatted on his heels near the river. Bugar the Ifugao dropped her two bundles and squatted at the side of Wigan. Again they cursed the day on which they were saved from the great flood and they fell asleep thinking of the hungry days to come when their provisions would be consumed.

But when the night became day again, Wigan of the Skyworld looked down and saw the two unfortunate Ifugaos weeping and crying. A moment later he stood there before them and he said, "Wigan the Ifugao, come along with me, I shall tell you; and you, Bugar the Ifugao, stay here and prepare the meal."

Wigan the Ifugao followed Wigan of the Skyworld. They crossed the river together, ascended a nearby hill, and stopped.

"Sit down here," said Wigan of the Skyworld to Wigan the Ifugao. "Sit down and sleep."

"Yes," answered Wigan the Ifugao, and he squatted on his heels, crossed his arms over his knees, let his head rest upon his hands, and fell asleep.

And then Wigan of the Skyworld began to work. First he pulled one of his fingers and changed it into a wooden spade.

He measured the declivity with his eyes and began throwing earth, taking

it from the higher side of the hill and throwing it into the pits and grooves. Then he built up a stone wall at the lower side gradually throwing earth against the stones. Quickly an embankment was made and a large place was leveled. Then he went to the nearest brook, made an irrigation ditch, and before the sun had reached overhead the water flowed into the field, and the first paddy field was made. He made a second one a little lower, then an opening in the embankment of the first terrace and let the water flow into the lower terrace he just made.

"Now a third terrace," said Wigan of the Skyworld.

Again he began to throw earth and some earth struck the back of Wigan the Ifugao and awakened him. He opened his eyes, saw the two terraces—one above the other—and shouted: "Bugar the Ifugao, come here with your rice bundles, come here and plant your seedlings in the two fields of Wigan and Bugar the Ifugaos."

"Why don't you sleep," exclaimed Wigan of the Skyworld, "I should have made a third terrace."

"It's all right," said Wigan the Ifugao, "We are satisfied with these two."

"Well, then," said Wigan of the Skyworld, "I shall go now, here is the spade with which you can make new terraces. Teach your children and grandchildren how they should do it so that they can make new terraces, and no one of you will ever die of hunger."

Thereupon Wigan of the Skyworld disappeared. Great was the happiness of Wigan and Bugar the Ifugaos. They planted their rice and harvested abundant crops. They and their children, their children's children and their great grandchildren for many generations made new rice terraces, and the wealth of their ancestors before the great flood returned to their homes.

Here the legend of the origin of the famous Ifugao rice terraces ends. The Ifugaos indeed have made the conquest of their mountains. Everywhere, but most of all in the valley of Banaue, the majesty of their magnificent terraces proclaim it. They are gigantic steps, a hundred and more ascending the steepest mountain declivities; they are immense amphitheatres constructed side by side offering a spectacle of thousands of sinuous embankments and skillfully built stone walls. It is believed that if these terraces were put end to end, they would cover half the circumference of the earth.



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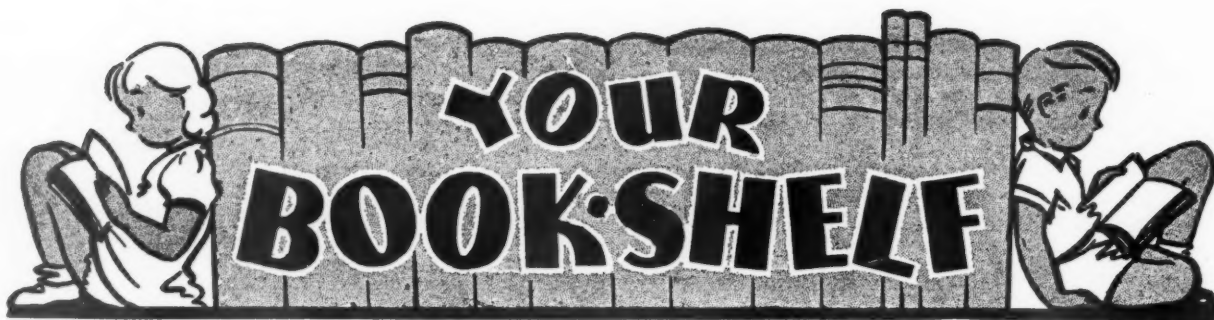
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YOUR BOOKSHELF

Occasionally, we look over some of the books published in the last year or two and find one or the other which is especially good. Such a book is *The Arts in the Classroom* by Natalie Robinson Cole. In addition to describing her experiences with a group of children whose I.Q.'s were definitely not high, she points the way to the successful teaching in the elementary grades.

Mrs. Cole's problem, like so many other teacher's, was simply this: how to stimulate creative interest in her pupils. She found the children were lacking in experiences and she tried, we believe you will agree, successfully to lead the children into such new experiences as would produce interesting drawings, models, writing, etc. More than that, the children's lives which, according to the statisticians, were doomed to be dull and without beauty became rich and full with the awareness of the wonders about them and some ability to capture those wonders in picture, figure, and words.

Mrs. Cole's book is an excellent one for the library of every art teacher and of every grade teacher who includes the teaching of art with her regular subjects. In addition to having a wealth of ideas on the subject of the arts (including rhythmic dancing and creative writing) in the classroom, the book's style is good so that merely reading it is a pleasure.

(John Day Company—137 pp.—\$1.75)

It is infrequently that we allow ourselves the luxury of a long-drawn "Magnificent!" when we see a new book. However, all caution went glimmering when we saw the children's edition of the *Beowulf* just published by Thomas Y. Crowell Company. E. V. Sandys, the adaptor, has done a marvelous piece of work in making the English epic understandable to young readers. No longer is it necessary for boys and girls to wait to learn about this mighty expression of a young race until, if ever, they enter college or university life. Children may now become acquainted with Beowulf, Grendel, Grendel's mother, and the other characters. They will get

a glimpse of life as it was when Beowulf feasted in the great hall of Hrothgar. They will discover that centuries of civilization have not produced a more thrilling tale than came to us through the bards of the Anglo-Saxon period who transmitted the epic story of Beowulf.

The *Beowulf* has all the drama and excitement of the modern "thriller," and Miss Sandys has retained the wonderful prose style which was always one of the best features of this ancient classic.

The illustrations by Rolf Klep are some of the most beautiful to be published recently. They are drawn with dignity but without loss of the great dramatic feeling which they depict so graphically.

(Thomas Y. Crowell—93 pp.—\$2.00)

A timely book is one by Etta May Smith, *Salute the Flag*. Containing the history of the Stars and Stripes, the story of the Star Spangled Banner, and the manner in which the flag is to be displayed, *Salute the Flag* is an excellent book to place in the hands of children at this time. Most of the information contained in this volume could very easily be gleaned from several other sources. The principal point in its favor is that *Salute the Flag* presents all the material dramatically, simply, and with an abundance of excellent illustrations by Lucille Wallower.

During a national crisis, it is of the highest importance that children be imbued not merely with a desire to display outwardly the expressions of patriotism; children should know and realize the ideas and ideals underlying the cheering, band-playing, and saluting. This crisis can be made a source of great understanding for our children and *Salute the Flag* is a fine means of assistance in this matter.

(Albert Whitman & Co., 32 pp.—\$1.00)

Houghton Mifflin Company has just published another book by Mable Pyne, author of the *Little History of the United States*. The release is a companion to the *Little History* and is called the *Little Geography of the United*

States. If parents and teachers generally found the *Little History* excellent, their praises of this second volume will be ecstatic. Because the *Little Geography* is very, very good. It presents a comprehensive picture of our country as a whole — its mountains and rivers, its valleys and plains, its deserts and possessions. The text is brief, the illustrations are abundant in quantity and superior in quality.

While your reviewer did not agree with most experts that the *Little History* was a proper way to present American history, we do agree that in the matter of geography, Miss Pyne has done a fine piece of work. Her illustrations have a charm about them which enhances rather than detracts from their usefulness as aids in the visualization of the various regions of this country. (Houghton Mifflin Company—36 pp.—\$2.00)

Indian legends have always been fascinating material around which to build stories. The fact that almost every little town and village in the country has its own Indian legend does not detract from the interest which these tales arouse in everyone but especially in children.

Probably one of the mightiest Indian nations was the Sioux. The warriors roamed over the vast plains of the Dakotas and surrounding country. It is from this nation that the South Dakota Writers' Project has gathered material for its book *The Legends of the Mighty Sioux*. The writers are themselves Indians and the illustrators also are members, for the most part, of the Sioux tribes. Therefore, the material can be said to be accurate and authentic.

So much for the details. As for the legends themselves, they are short and easy to read. They concern themselves with warriors, how places received their names, hunting stories, etc. Coming from a people one of whose chief accomplishments is storytelling, *Legends of the Mighty Sioux* is an entertaining volume which presents much valuable data about the Indians.

(Albert Whitman & Company—158 pp.—\$1.50)

(Continued from page 18)

they are unable to learn many in two- or three-part harmony, determine which of Foster's have the most harmonic appeal. "Old Black Joe," for example, makes an excellent solo for a boy with a changed voice, with a three-part chorus. In some songs, let the light and heavy voices alternate phrases, as the melody and words suggest, to obtain variety. Try to dramatize some: "Oh, Susanna!" and "My Old Kentucky Home," for example.

In the former, a ukulele may be substituted for a banjo in the hands of the lover making his farewell to the weeping Susanna. In the latter, a third-part boy may carry the stanzas as a solo, while a chorus hums softly with him, as a background. The chorus may sing the refrain, in harmony if possible. These are good in "blackface."

Several songs are best given as solos. "Beautiful Dreamer" makes a lovely solo for a high voice. A boy singing to a pretty girl in a long, fluffy dress with a blue light shining upon her to simulate moonlight and a piano playing a soft accompaniment, will create a beautiful picture. "Willie, We Have Missed You," might be sung by a large girl dressed as a matron welcoming home a youth.

To tie the program together, some boy who has shown his poise and dramatic ability might act as spokesman or "master of ceremonies." He might introduce the cast in advance or at the end of each act; set the stage at the beginning with a prologue: "Once upon a time, in the old South lived a man named Stephen Foster who liked music . . ." If he can be dressed with shiny boots, high hat, cut-away coat, black mustache, and so on, he will look the part.

Probably the easiest way to plan such a program is to consider it a "showboat performance," with minstrels singing the Negro songs; tap dancers interspersing numbers while the curtain is

down; a number of Foster's sentimental ballads sung and dramatized with exaggerated gestures; and possibly a short melodrama, written by the group. If a "spieler" can come out in front of the curtain, before the program commences, and, through a paper megaphone, announce the "greatest collection of artists ever to be assembled under one roof, here for the first time, in a new and sensational program of tear-jerking, side-splitting, breath-taking acts, each and every one of which is new to the audience as well as to the performers," the audience will have a cue as to the type of performance. If this lad can also wear a high hat, tight trousers, patent boots (of oilcloth), and possibly a loud-checked coat, he will set the stage very well.

Unless the minstrels appear in other numbers, their contribution is a good opening feature, with a log fire throwing a glow on their faces and their gaudy costumes brightening up the scene. Between scenes a tap dance or cakewalk is suitable. Follow this with the sentimental songs, either in tableau or informal chorus positions. As a climax, give the melodrama.

When the curtain goes up to show all the cast, you might ask the audience and performers to join in "Swanee River" for a grand finale.

SOURCES OF MATERIAL

Songs: *Music Highways and Byways*, Silver Burdett, Chicago; *Twice Fifty-five Plus*, Birchard, New York; *American Ballads and Folk Songs*, *Our Singing Countries*, *Cowboy Songs*, all by John and Alan Lomax, Macmillan, New York; *American Country Dances*, Burchenal, Schirmers, New York; *Golden Song Book*, Hall and McCreary, Chicago.

Treasure Chest of Stephen Foster Songs, *Treasure Chest Publishing Co.*, New York. This little book contains most of Foster's songs, a short biography, and some illustrations.



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(Continued from page 14)

The class may make a study to find out if there is any way in which the class, as a unit, can save. For example, there may be a tendency not to be ready for work when class should start. This is a waste of time.

LANGUAGE: Read class stories written about the various phases of thrift as outlined above. Write little poems and stories about saving to help Uncle Sam. Write a play on some part of thrift.

ARITHMETIC: Probably this subject correlates best with the study of thrift. The children will want to understand the value of defense savings stamps. They will want to figure the amounts of paper they have saved and at what prices they may sell it. They can learn about time from the amounts lost and what it totals when combined into a unit.

SOCIAL STUDIES: In addition to the facts which children will learn for their own personal enrichment, the study of thrift will demonstrate the need for thrift in family, community, and larger social groups. Very young children will not be able to undertake these latter concepts but beginnings can be made in high second grade and in third grade.

ART: Notice the project using discarded materials. Encourage children to bring spools, sucker sticks, wrapping paper which is smooth and clean, string, cloth scraps, etc. These can be converted into interesting art products.

An interesting exhibit of art and craft projects made with such materials may be prepared. It should have value, also, in awakening community interest in this matter.

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